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EVERY FRIDAY.

Two Pence.

As I Listened to Geneva.

By the Rt. Hon. J. RAMSAY MACDONALD, M.P.

It gave me a weird, uncanny feeling. There I was sitting at my own fireside under the grey sky of London with a Hampstead thrush whistling in at my window, and yet, by the magic of my wireless set, I was again in the Salle de Reformation in Geneva attending a meeting of the Assembly of the League of Nations.

How well I knew that buzz of movement and conversation; how familiar were those rows of seats on the floor and the long lines of the gallery round the hall packed with expectant people; how forbidding that arrangement of high platforms at the end to which the speaker mounts, the little desk on which his notes are laid and the President towering on his throne behind and above.

"The sun is shining outside," someone announced. "The snow-clad mountains are glittering; the lake is milky blue and sparkling; the doors are besieged by crowds."

Henceforth, I am a believer in magic. What would our superstitious ancestors have given to have had my experience? And the cold draughts from the top of the Hamp-

stead Hill blew down my back and made me draw nearer to my fire.

Then the buzz ceased. The great ones had entered the hall, the delegates were

hesitation of the translator, from the end seat in the short transverse row at the front where I sat in 1924. I was amused by his charming accent and his mistakes in idiom.

Time as well as space was annihilated. Then another button seemed to have been pressed and certain rather muffled and woolly accents bore me to the House of Commons, and I looked across the table there to familiar attitudes and gestures so well conveyed by the pauses and the inflexions of the spoken word.

Thus it went on until the magic ceased and the thrush, now joined by a blackbird, regained possession of my ear.

I doubt if any discovery of our time is more marvellous in its effects, or is destined to have more influence on the human mind than wireless. The broadcasting of Geneva has brought this mighty assembly of the world States into the homes of thousands of our people and of millions like them

in other parts of the world. It could not have meant so much to them as it did to me because I have been there, and, consequently, my

(Continued overleaf in column 3.)



Mr. Ramsay MacDonald, in his home in Hampstead, hears the speeches at Geneva.

sitting in their places, people were leaning over the balcony and holding their breath. The President spoke. The meeting opened. I saw the nervousness of the speaker, the

In Defence of Popular Music.

By Albert W. Ketelbey.

[The works of Mr. Albert W. Ketelbey are well known to listeners. In the following article he deals with a subject that is being continually debated by music-lovers everywhere. By such compositions as "In a Monastery Garden," and "In a Persian Market," Mr. Ketelbey has himself proved that popular music can also be good music.]

EVER since broadcasting began, there have been more or less heated discussions regarding the respective merits of "high-brow" and "popular" music, and, strangely enough, the advocates of the former always proceed on the assumption that none but high-brow music can be good, or worth listening to.

Thus, thousands of listeners are led to infer that to enjoy popular music is to brand themselves as persons of depraved taste, heading straight for musical damnation. Presumably, the aim of the critics is the entire elimination from wireless programmes of any music but that of which they approve.

The Inconsistency of the Critics.

What is the matter with popular music (which I may perhaps define as that which comes between the heavy serious and the jazz types)? I suggest that it is usually well-defined in character, readily comprehensible, and melodiously cast in clear-cut lengths of eight or sixteen bars, and, in addition, it is frequently noticeable for its first-class craftsmanship in harmonic, and sometimes contrapuntal design, orchestral effects, and balance of musical form.

The critics appear to regard these qualities as defects when they concern popular music, but as great virtues when they concern folk song music, sea shanties, and so on. What is the reason for this strange inconsistency?

Another curious characteristic is that in popular music any emotional quality is dubbed by the high-brow "sentimentality," whereas, in, say, Wagner's *Tristan and Isolde*, it is dignified by the name of "sentiment." How is this distinction accounted for?

It seems to me that the critic is essentially unfair in his attitude towards popular music. For instance, what is termed a "best seller" is practically always anathema to him. Yet what shall we say of Handel's *Largo*, Schumann's *Tröstli*, Brahms' Hungarian Dances, Dvorak's *Humoresque*, Rubinstein's "Melody in F," and scores of others? All are "best sellers"; are they, therefore, bad music? I do not think any critic ever ventures to say so.

Musical Brotherhood.

Similarly, "descriptive" or "programme" pieces invariably cause a great gnashing of teeth in certain quarters, though there is no word of condemnation for Beethoven's *Pastoral Symphony*, with its bird imitations, Tchaikovsky's "1812" Overture, with its battle music, or Rossini's *William Tell* Overture, with its storm music. Yet all these are essentially descriptive works. Are they bad music, or are they above criticism because they are not the work of a present-day "popular" composer?

The fact is that the public likes descriptive music, no matter by whom it is composed, and whether the high-brows approve or not, they will probably continue to like it.

I am afraid there is a certain amount of musical snobishness in existence. I well remember the time when the "1812" Overture was regarded by the "superior" people as a heaven-sent masterpiece worthy of unrestrained admiration. But when it found its way to the popular programmes of Clapham Junction "superior" opinion veered round, and the work was denounced as trashy and theatrical.

My own opinion is that much of the music which has the blessing of the critics is frankly uninteresting to listen to on the wireless. It may be interesting to the performers themselves, and it may have a sort of surgical fascination for the professional or amateur connoisseur, but the great mass of listeners I believe, do not want "class-room" qualities in their wireless music.

The critics seem to confuse the two faculties of listening and performing. The wireless, as far as the public is concerned, is purely a listening medium. The listener has not the advantage of being able to see the artist performing; he must rely wholly upon what he hears. I suggest, therefore, that light popular music is more suitable and more acceptable as a wireless entertainment than long doses of so-called "good" music.

It is, of course, very difficult to define "good" music. Perhaps certain of the critics would define it as the music which they like, while "bad" music is what the other man likes!

I believe that if the B.B.C. would put on a programme of unfamiliar music by different composers, without giving the composers' names, the critics would be in a dilemma to decide which was "good" and which "bad."

A LOST programme of orchestral and vocal items is being given from the Manchester Station on Tuesday, April 27th, when Pat Ryan's Orchestra will be relayed from the "Daily Dispatch Better Housing and Housekeeping Exhibition" at the City Hall. The programme will also include items by Miss Gladys Nimmo, entertainer and child improviser.

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IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

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As I Listened to Geneva.

(Continued from the previous page.)

ears awakened a responsive vision. But to be behind a curtain and to hear, even if seeing be forbidden, the business of such a gathering must calve interest and quicken intelligence. The League of Nations must be more real to every listener after that morning than ever it was before.

Moreover, how much does a voice convey? I am sure that most people have formed certain ideas of the appearance and personalities of the men who speak regularly from the broadcasting stations.

When several famous men are broadcast, as happened that morning, how much more than their words and their diction came through? The listeners picked up some idea of the men themselves—their cleverness, their forcefulness, their power, their weakness and their strength. When their names came before them now, far more meaning will be conveyed than can come from the printed report or description.

As I listened, I detected familiar traits and tricks, and the contrasts in personality stood out as though I were in their company. Every listener has, as it were, been partially introduced to the men themselves. The voice more than any other attribute is a key to personality. It is pre-eminently the medium by which a man reveals himself to the world.

How far may this be carried? Our communion with each other has been so extended by wireless, whilst still in its youth, that one finds no speculation extravagant on what we may yet experience.

How appropriate it has been that a landmark has been set in this marvellous development in human contact by the broadcasting of speeches delivered at an Assembly of the League of Nations. I see in it not only a promotion of peace and enlightenment, but a vast extension of the rare opportunities which the mass of mankind have of judging the qualities and the capacities of those set to rule over them.

Something like a new sense has been added to the citizens of the world.

From time to time opportunities are afforded to listeners to test their ability to build broadcast programmes by submitting ideas for what are now popularly known as "Request Nights." Such a programme is to be given from Birmingham on Tuesday, April 27th, and listeners are asked to send the names of pieces and songs which they would like to hear played or sung on that occasion. These items must reach the Studio not later than the first post on Monday, April 26th, and must be suitable for performance by the Station Orchestra and by soprano, contralto, and baritone voices.

A SPECIAL concert of Coleridge-Taylor's lesser-known works will be given from the Manchester Station on Sunday, April 25th. Most of the orchestral music was written for some particular occasion, and among items will be the *Bellad in A Minor*, which was composed for the Three Choirs Festival at Gloucester, in 1898, and the incidental music to *Herod and Nero*, which was written for Beerholm Tree's productions of those two plays. The Station Augmented Orchestra, with Mr. Herbert Heyner, will interpret what promises to be an interesting programme.

Official News and Radio Gossip.

Music in the Park.

BAND music in the parks has always been a popular entertainment for London's teeming millions, and past experience has shown it to be no less enjoyable as part of the radio programmes. During the coming summer, it is hoped to relay a good number of these affresco concerts, the first of which will probably be broadcast from Hyde Park between 8.0 and 9.30 p.m. on Thursday, May 6th. The music will be interspersed with items from the Studio.

Mr. John Galsworthy.

It is hoped to have a talk on Friday, May 7th, by Mr. John Galsworthy, the eminent author, in connection with Animal Week. Full details, however, are not yet available.

Concerts at Chelsea.

The Spring Chamber Concerts from the Chelvi Galleries, Chelsea, which were to have begun on Monday, April 12th, will not now start until Monday, April 26th, when Mr. Anthony Bernard and the London Chamber Orchestra will give a performance. The programme originally fixed for April 12th, by the Virtuoso Quartet, Miss Solonic Gossens, and Mr. Dale Smith, has been transferred to Monday, June 21st, the reason being that on April 12th the London Station and others which would have been taking London's programme will be transmitting an adaptation of the music of *Der Rosenkavalier*, specially arranged for the film version of the opera and conducted by its distinguished composer, Strauss, at the Tivoli Theatre. The remaining dates for the Spring series of Chamber Concerts are May 3rd, 17th, and 31st, and June 14th and 21st.

"The Daniel Jazz."

The concert on April 26th is of particular interest as it includes the first performance in England of *The Daniel Jazz*, by Greenberg, the popular success of the International Musical Festival at Venice, last year, and also of Ernest Bloch's *Concerto Grosso*, an important work which is being played widely in America and on the Continent at the present time. A new arrangement of songs by Vaughan Williams, and a work by a little-known British composer, Lennox Berkeley, will also be heard for the first time on this occasion.

"Listening Time."

A new and last edition of the *Evening Times*, will be given from the London and Daventry Stations on Saturday, May 8th. It has been decided to alter the character of this type of entertainment, as well as its title, in the future. The performance on May 8th, which begins at 8.30 p.m., will be preceded by a programme of students' songs.

An Ancient Charter.

A unique ceremony arranged to celebrate the granting of a Charter in 1200 A.D. to the Borough of Bridgwater, in Somerset, has been arranged for the afternoon of June 26th, parts of which will be broadcast from the Daventry Station. The ceremony, as far as listeners are concerned, will consist of bugle calls, the playing of the National Anthem, an account of the granting of the Charter by the Mayor, and a special Charter Day song, followed by the Benediction. Bridgwater, through

its Mayor, claims to be the oldest borough in Great Britain.

"La Mode de Paris."

Listeners who have enjoyed the miniature recitals in the broadcast programmes by Mlle. Beatrice de Holthoer will look forward to a talk she is giving on *La Mode de Paris* from the London Station on Thursday, April 29th. Mlle. de Holthoer will describe a visit to Paris during the Spring season.

An Expert on the Mouth-Organ.

A popular orchestral concert interspersed with items by Miss Kate Winter (soprano), Mr. Roy Henderson (baritone), and Miss Edith Pennington (the brilliant flautist), will constitute the main part of the programme from London Station between 8.0 and 9.30 on Tuesday, May 4th.

This will be followed, at 10 p.m., by another performance by Mr. W. V. Robinson, the Canadian entertainer who, among other accomplishments,

and again between 9.15 and 9.25 p.m. The choir will be under the respective direction of Dr. W. H. Harris (New College), Dr. H. C. Stewart (Magdalen), and Dr. H. G. Ley (Christ Church).

On the following day, Monday, May 3rd, a portion of the orchestral concert from the Festival will be relayed from the Town Hall, Oxford, between 4.30 and 5.15 p.m. This concert is being given by the City of Birmingham Orchestra, and there will also be items by Miss Dorothy Silk (soprano). The proceedings will be conducted by Dr. Adrian Boult (Christ Church).

On the following Thursday, there is to be a broadcast from the Sheldonian Theatre, between 2.30 and 3.15 p.m., when the programme will consist of the Heather Oration by the Professor of Music. This will include the weekly "practice" as instituted by Dr. William Heather.

The Story of Whaling.

Mr. Kelce Chatterton, who recently gave a talk on the Brotherhood of the Sea, is giving another on Whaling, from London, on Saturday, May 8th, at 7.10 p.m. Mr. Chatterton has been connected with the sea all his life and has written many well-known books on seafaring matters.

For Allotment Holders.

There may not be the same intense interest in the cultivation of allotments at the present time as there was during the War, but many people will, nevertheless, wish to hear a talk from London on the subject at 7.40 p.m. on May 6th, by Mr. D. J. Collins. Mr. Collins is President of the National Union of Allotment Holders.

From Cambridge University.

The first broadcast from Cambridge University will be given on Sunday, May 2nd, when the afternoon programme will begin at 3.45 with a choral service, relayed from King's College Chapel. It will last for about an hour and will be followed by a programme of

music played by the band of the 3rd Dragoon Guards and some vocal items by Mr. Ben Davies.

The Stage Celebrity item, which will complete the afternoon transmission, will consist of the first of a series of representations of Shakespeare's heroines. During the evening programme, after the Studio service, listeners will hear more church music relayed from Christ Church Cathedral, where combined choirs will sing under the auspices of the Oxford Festival of Music.

"Our Australian Visitors."

Arrangements have been made to broadcast some of the speeches at the luncheon given by the London District of the Institute of Journalists to the Australian cricketers at the Criterion Restaurant on Tuesday, April 20th. These will be relayed through the London Station between 1.50 and 2.30 p.m. The Prime Minister is to propose the toast of "Our Australian Visitors," to which replies will be made by Mr. H. L. Collins, Captain of the Australian Test Team, and Mr. Sidney Smith, its Manager. These will be followed by the toast of the Chairman, proposed by the Rt. Hon. F. S. Jackson, M.P., of cricket fame, and responded to by Mr. Alan Pitt Robbins, Chairman of the London District of the Institute of Journalists, who is to preside at the function.

(Continued overleaf in column 3.)



M. STÉPHAN IN THE LONDON STUDIO.

Monsieur E. M. Stéphan, who is a lecturer in Phonetics at the Institut Français, South Kensington, is now giving a series of readings from French classics every Tuesday evening at 7.10. The books he has chosen for this series, which is broadcast to all stations, are "*L'Étranger*" by Albert Camus, and Alphonse Daudet's "*Lettres de Mon Moulin*."

is a marvellously skilful mouth-organist. It will be remembered that Mr. Robinson provided the late night feature in the Easter Monday programme when Mr. Vivian Foster, "The Vicar of Mirth," could not fulfil his engagement owing to indisposition.

The Daventry programme between 8.0 and 9 p.m., which on this evening will be relayed from Birmingham, will take the form of another concert of the Welsh series. Then, from 9.0 to 9.30 and from 10.0 to 10.30 p.m., the High-Power Station will transmit a programme of Chamber Music. This has been arranged because Daventry listeners will miss the Chelvi Galleries Concert on the previous night, owing to the fact that speeches are to be broadcast from the Dinner of the Society of Dorset Men in London.

The Oxford Festival of Music.

Several portions of the Oxford Festival of Music, in commemoration of the Tercentenary of the Foundation of the Heather Chair of Music, which begins on May 2nd and extends until May 6th, will be included in the broadcast programmes for that week. The Festival is under the general direction of Sir Hugh Allen, Heather Professor of Music in the University, and is one of the outstanding musical events of the year. The first part which will be broadcast is the singing by the united choirs of New College, Magdalen, and Christ Church in Christ Church Cathedral, between 8.40 and 8.55 p.m.

The Heart of Unknown Asia.

By Lieut.-Colonel P. T. Etherton.*

THE heart of Asia, that vast territory vaguely described as Turkestan, has for years been almost a sealed book to the rest of the world, yet Central Asia is a cradle of the human race and has been the scene of many invading hordes, from the Huns of the fourth century before the Christian era, and the Mongols who swept across Asia and Europe in the twelfth and thirteenth centuries, down to the wars and massacres of more recent times.

It is a weird part of the world where at all times strange rites and etiquette must be observed to the letter, where Kalmaiks and Kirghiz, Mongols and Turks, maintain peculiar civilisations of their own, where prestige is maintained in the most curious ways, and where tribes and races exist whose customs have changed but little in two thousand years. Yarkand and Kumbgar are the two chief towns in Turkestan, the population of which is mostly Mohammedan. Generally speaking, the people are light-hearted and cheerful, and without any tendency towards advancement, either educationally or in any other sense.

The National Game of Turkestan.

The national game, if we may term it such, is *baizi*, in which the carcass of a sheep or goat is the object of contention. The players are mounted on fast, strong ponies, and as many as a hundred or more will take part in the game. They first form up into line, and one of their number, taking the carcass, dashes out into the open with a yell, careers madly along, and then throws it to the ground. This is the signal for the others, who move off at a gallop, and then the fun begins. It is a scene of the wildest confusion; a player will get possession of the sheep, but it is merely temporary ownership, for the others are after him, and he may have a dozen men hanging on to his coat, his saddle, the trappings of his horse, even the mane and tail of his mount. All is fair in this extraordinary pastime; there are no such things as offside or fouls, and you may, by fair means or otherwise, unhorse your opponents. The sense of skill in the game is to deposit the carcass at the feet of the principal guest. As I have often fulfilled that rôle, I know what it is to have a hundred horsemen bearing down upon me like a whirlwind, all keen to land the goat at my feet; yet, despite the dangers of the game, I have never seen an accident, which says a good deal for the Turkoman powers of horsemanship.

Music and Marriage.

Dancing is popular, but as Turkestan is a Moslem country, the men only perform, women never appearing at public functions. The orchestra usually consists of a dulcimer, a drum and a flute, but the Turkoman has scant idea of music. I once gave a selection on the gramophone, leading off with "Come Back to Erin," by one of our famous sopranos, and at its conclusion asked my audience to express an opinion. They declared that it must be an old woman crying!

The marriage system in Turkestan is quaint, for a marriage can be contracted for any period and a divorce arranged at the same time; the man can re-marry at once, but the woman must wait one hundred days before again taking on the joys or sorrows of married life. For the girl possessed of physical beauty, so long as her good looks hold out, life is one long honeymoon. The penalty of unfaithfulness is as original as the system of marriage. The lady is placed upon a donkey, facing its tail, her face is blackened, and she is then led through the bazaar exposed to the jeers of the crowd, who throw rotten eggs, mud, and other things at her, a crier preceding the donkey to proclaim the enormity of her crime.

With regard to law and order, many curious customs exist. Each town is surrounded by a

wall with four gateways corresponding to the points of the compass. Each of the four quarters has policemen, who are paid not by the State, but by the householders and shopkeepers, who give a small fixed sum monthly. Should there be default in payment, the police ignore the house or shop as the case may be, and if this action fails to bring in the arrears due, they achieve the desired result by the simple arrangement of a burglary! The police are paid by the public as well as by the thieves and the gambling community, so that in Turkestan we have the two powers of light and darkness in league against the public.

There are witch-doctors who attempt to drive out devils, and there are others who are regular medical practitioners, but with these primitive people a doctor's diagnosis is sketchy, and particularly so in the case of women patients. In these cases a small ivory or metal figure of a woman is passed through a curtain; the lady then hands the figure back, indicating the spot where she feels the pain and the Turkestan doctor diagnoses accordingly.

In this connection I once had occasion in this strange land to dismiss an incompetent groom, and a week or two later, when passing through the market-place, I saw my erstwhile



Map showing the country described by Lieut.-Colonel Etherton.

servant presiding over a stall stocked with herbs and potions. He was doing a roaring trade and dealing with his patients in quite the European way, examining tongues and feeling pulses, then gravely consulting a volume in his hand, and dealing out medicine as if in accordance with the book of the words. Curious to see what the volume was, I had it brought to me, when I found it was one of Guy Boothby's novels stolen from my own library!

Of the tribes of Turkestan, perhaps the Kalmaiks, who live in the Tinn Shan, or Heavenly Mountains, are the most interesting. They are born riders, and are equally at home on horse or ox. Weddings are always on horseback, and if the girl has several suitors, she has to be caught in a primitive game which might be termed a Love Chase. Mounted on a fiery charger, she gives the lead in a breakneck race to the young men aspiring to her hand. To ward off the undesirable lovers, she uses her heavy whip with force and accuracy, but I was assured by a Kalmaik that the young lady never failed to manoeuvre into the arms of the man she wanted.

Such, in brief, is the fascinating, but little known, land of Turkestan, where there is great scope for exploratory enterprise and for the study of the characteristics and customs of strange peoples.

Official News and Radio Gossip.

(Continued from the previous page.)

Lectures by Celebrities.

Some distinguished people will be heard by listeners in a series of lectures and counter-lectures which will be relayed through the London Station from the Great Hall of the London School of Economics, where they are being given in aid of King Edward's Hospital Fund in London. The list of speakers include Miss Sheila Kaye-Smith, Miss Ellen Wilkinson, M.P., The Rt. Hon. J. H. Thomas, M.P., and Mr. G. K. Chesterton, while among those who will provide are the Rt. Hon. David Lloyd George, M.P., Miss Irene Vanbrugh and Mr. W. B. Maxwell. The subjects of debate cover a vast field of human interest, ranging from the amount of serious attention which should be paid to critics, to an inquiry whether or no Woman is becoming too obtrusive. The first lecture will be given on Tuesday, April 20th, at 5.30 p.m.

"Dido and Aeneas."

A Studio performance of Purcell's opera, *Dido and Aeneas*, will occupy the first half of the evening programme from London on Wednesday, May 5th.

This opera was composed and first performed about the year 1687, the production taking place at a school for girls kept by Josias Priest in Chelsea, for whose pupils the opera was expressly written. In those days singing, dancing and acting were important items of education for both boys and girls in English schools, and Priest, like various other schoolmasters, was a dancing master and closely connected with theatres. As far as is known the opera was never put on the stage again until 1895, when the bicentenary of the composer's death was celebrated by a performance given by students of the Royal College of Music under the late Sir Charles Stanford. *Dido and Aeneas* has sometimes been described as the first English opera, but this is not strictly true. Since 1895 the work has had several performances, chiefly by amateurs, and latterly it was produced at the Municipal Opera, Münster, Germany, with marked success.

Maritana.

Selections from William Wallace's opera *Maritana*, performed by the Station Orchestra and Chorus, will be heard by listeners to the Birmingham Station on Thursday, April 29th. *Maritana* is in three acts, and was first produced at Drury Lane in 1843. The principal parts in the performance at Birmingham will be taken by Miss Dorothy Bennett as Maritana, Miss Rebe Hillier as Lotario, Mr. Herbert Thorpe as Don Caesar, Mr. Kenneth Ellis as Don José, and Mr. Harold Casey as the King of Spain.

"Behind the Curtain."

A comedy in one act, entitled *Behind the Curtain*, is to be produced at the Birmingham Studio on Saturday, May 1st, by Mr. Percy Edgar, the local Station Director. Listeners are asked to imagine a stage entrance to a theatre with a long passage from which open several dressing-rooms. Two actresses playing leading parts at the theatre are outside their respective rooms, indulging in an apparently friendly conversation, whereas they are really hostile to each other. Their parts will be played by Miss Gladys Colbourne and Miss Joan Maxwell. Mr. Percy Edgar will take the part of stage manager, while those of a call-boy, a detective, and a dresser will be taken by Mr. Harold Casey, Mr. Joseph Lewis, and Miss Elsie Wilson.

A Play About St. Francis.

St. Francis of Assisi, a chronicle play in five scenes, will be produced by the Newcastle Station Repertory Company as part of the programme from that Station on Sunday, April 25th. The play is by a local author, J. Vaughan Emmett, and the scenes represent five episodes drawn from different periods in the life of St. Francis based on Sabatier's great book and Miss Houghton's translation of it. They include the famous "Sermon to the Birds" and "The Canticle of the Sun."

The characters will be represented by Messrs. Gordon Lee, Eric Barber, Kendrew Milson, and Alon Thompson.

*In a Talk from London.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss DOROTHY KITCHEN (Mezzo-Soprano) will sing at Manchester on Wednesday, April 21st.



Miss LILIAN BAYLIS, of the "Old Vic," who will broadcast during the St. George's Day Programme from London and other Stations on Friday, April 23rd.



Miss WINIFRED BROWNE (Solo Pianoforte) will be heard by Manchester listeners on Tuesday, April 20th.



Mr. WILLIE ROUSE (Entertainer) will give "An Hour of Humour" from London on Thursday, April 22nd (B.B. to other Stations).



Miss MAY GLYNN (Soprano) will sing at Newcastle on Thursday, April 22nd.



Mr. WILL SEYMOUR will direct the "Bubbles" Concert Party at Birmingham, Newcastle, Manchester and Aberdeen during the week.



Mr. BASIL DEAN, the well-known producer, is in the St. George's Day Programme (London and other Stations) on Friday, April 23rd.



Mr. MAURICE DOLE will contribute the 7.25 p.m. Week's Musical Feature, when he will play works by Mendelssohn.



Mr. H. A. CARRUTHERS, who is to conduct the Wireless Symphony Orchestra at London on Sunday, April 24th (B.B. to other Stations).

In Memory of a Famous Singer.

The Musicians' Benevolent Fund.

WHEN, in January, 1921, Gervase Elwes lost his life through a train accident in the United States, thousands of music lovers in Britain and America mourned—and surely, too, in Germany and Holland, where also his wonderful art was known.

He was our greatest "Gerontios," and had sung the part over one hundred times, and he was notable also for his singing of Bach and of Beethoven, and of some of the contemporary British composers. He sang only what he loved, and he made those who heard it love it too. Our time has been fortunate in possessing men like this; men in whom singing has not been merely a means of making money or winning applause—Gervase Elwes, John Coates and Plunket Greene, and a number of others who might be mentioned. They have helped to redeem the profession of vocalist from the shame that sometimes threatens to overwhelm it—for of all branches of the musical profession, this is the one in which a mere accident of natural physical endowment (without, it may be, either genius or industry or high ideals) can sometimes achieve the most public success—*vox est proferens nihil*.

Elwes, then, was looked upon by all who had at heart the interests of musical Britain, as a model for the young singer, and his sudden loss almost inevitably prompted a wish to perpetuate the memory of his example. And so sprang into existence (on the suggestion and under the direction of his old teacher, Victor Beigel) what was at first called the "Gervase Elwes Fund," and is now (that its aim may be more readily understood) known as The Musicians' Benevolent Fund.

This Fund exists to help musicians in need—older musicians who have fallen into want, and younger ones opening their career and needing a helping hand.

In Queen's Hall, London, the fine bust of Elwes, placed there by some American admirers, helps to keep his memory green, and year by year, as April comes round, a dinner in a London restaurant, attended by a large number of our most active musical people, professional and amateur, serves



Gervase Elwes.

as a further reminder and as a means of raising money to carry on the work that Elwes did during his lifetime, and would have been glad to have seen done in his name.

It is possible that some listeners who heard the delightful hour of music and speeches that was broadcast on the occasion of this year's dinner, on April 15th, may wish to know the address of the Fund so that they may help forward its splendid work. The office of the Fund is at 5, John St., Bedford Row, London, W.C., and the Secretary is Mr. Frank Thistleton, to whom all communications should be addressed.

Programme Pieces.

A Weekly Feature Conducted by Percy A. Scholes.

HOLST'S "ST. PAUL'S SUITE."

(BOURNEMOUTH, SUNDAY.)

HOLST has led a busy life as teacher and conductor, as well as composer. Among his teaching posts is that of Director of Music at St. Paul's Girls' School at Hammersmith, where he has built up a good pupils' orchestra.

This Suite was written for the girl players of St. Paul's. It is in four movements.

I. JIG. This is a straightforward, robust piece.
II. OSTINATO. In this, one bit of tune persists all the time.

III. INTERMEZZO. Two tunes are used. The FIRST is played slowly by First Violins, the PLOTTED STRINGS accompanying.

The SECOND TUNE is a good deal quicker, in a jerky rhythm.

IV. FINALE. Here the MAIN TUNE is a jiggy folk-dance, *The Dargason*, that goes rattling along, never ceasing to be heard somewhere or other in the orchestra.

Combined with this is another old English popular tune, *Green Sleeves*. This, too, is gay. Shakespeare refers to it in *The Merry Wives of Windsor*, when he makes Mistress Ford say that Falstaff's words and his acts "do no more adhere and keep place together than the Hundredth Psalm to the tune of *Green Sleeves*."

MOZART'S CLARINET QUINTET.

(LONDON AND DAVENBY, MONDAY.)

Mozart only wrote one work for this combination of CLARINET AND STRING QUARTET (i.e., CLARINET, two VIOLINS, VIOLA, and 'CELLO).

The CLARINET is a splendid instrument for joining in with others. When sympathetically treated, it is capable of subordinating itself to the general effect, of carrying on an intriguing dialogue, or of standing out from the rest in solo work. Mozart has combined it with the String Quartet with delightful results. (Note that the CLARINET (1) can descend considerably below the Violin, and ascend not quite as high; (2) can take very wide leaps with ease and certainty.) There are four movements.

I. *Quirk*. This is in Sonata Form. There are TWO MAIN TUNES, (a) STRINGS AND CLARINET contrasted, (b) a smooth melody in First Violin, repeated by CLARINET, with chords in Second Violin and Viola, and pizzicato (plucked) CELLO. These Tunes are "developed" and "recapitulated" as usual.

II. *In a broad style*. This consists chiefly of a flowing melody for CLARINET, and dialogue between CLARINET and First Violin.

III. This is a Minuet with two Trios, which are played as follows: Minuet, Trio I (Clarinet silent), Minuet, Trio II, Minuet.

IV. This is a simple little TUNE with Five Variations and a Coda. The Tune is in two halves, each of which is repeated, and each Variation sticks to that form.

MEDELSSOHN'S FIRST PIANO CONCERTO.

(NEWCASTLE, MONDAY.)

This Concerto was written soon after Mendelssohn came home from his Italian and Swiss tour in 1831, when he was twenty-two.

His travels had delighted him, and this work seems to be an expression of his high spirits and his gusto in enjoying the pleasures that life was bringing him.

There are three movements.

I. *Very quick, fiery*. Instead of giving us the time-honoured "opening remarks" of the Orchestra, introducing the themes to be treated, Mendelssohn, after only seven bars, plunges straight away

(Continued on the facing page.)

A Square Deal For Broadcasting.

EVERY innovation must run the gauntlet of opposition. Part of this opposition arises from a genuine dread of the unknown, but most of it arises from the selfish fear that the new thing may adversely affect certain vested interests.

Broadcasting to-day has developed to a point where mere obstructionism posing as criticism can no longer be taken lying down. Constructive criticism, of course, can never be valued too highly, for every indication of a practicable way to improve the composition and presentation of broadcast programmes helps towards the fulfilment of the colossal (and really impossible) task of evolving daily wireless programmes that will please everybody.

The manager of a theatre finds the task of pleasing his public comparatively simple by reason of two facts: (1) that his patrons are generally drawn from certain recognizable sections of the community, and (2) that he can quite definitely assess the effect of his offerings upon his audiences. The B.B.C., however, has to cater for an invisible audience of which nearly every member has a tendency to regard every item that fails to appeal to his, or her, own individual taste as being a sheer waste of time.

Some who enjoy Talks resent every other item in the programme; the lover of classical music is apt to sneer at all lighter forms of entertainment, and the devotee of jazz regards all music by the great masters and all Talks as so many

important attempts to swindle him out of a portion of the ten hard-earned shillings paid by him annually for his wireless entertainment.

The importance of all this lies in the fact that it renders the listeners concerned peculiarly responsive to the unfair attacks that are made from time to time upon the B.B.C. in the general press.

Here, for example, is a case in point. Listeners will remember that, some little time ago, the daily newspapers commented with unanimous disapproval on the broadcasting of a burlesque report of an alleged revolutionary upheaval in London. The contention of the press on that occasion was that it was the duty of the B.B.C. to submit every single item to careful censorship before permitting it to be included in a wireless programme. So far, so good. Yet those same newspapers with the same remarkable unanimity turned right round two or three weeks later, and proceeded to smite the B.B.C. hip and thigh, because it had effected sundry abridgments in a play that was being broadcast. On this occasion the B.B.C. became the target for much criticism for having had the audacity to interfere with an author's manuscript.

I am not concerned either with the satire or with the playlet, but I maintain that the press cannot have it both ways. It must at least be just. Broadcasting has now developed into an important branch of the public services, and merits fair treatment in the eyes of the public if it is privileged to serve.

C. CLAXTON TURNER.

Programme Pieces.

(Continued from the previous page.)

into his FIRST MAIN TUNE, which the PIANO has by itself.

The soloist and orchestra for a while toss this conversational ball to and fro, discussing the thought, and then the quiet SECOND MAIN TUNE creeps in. These tunes are developed in vigorous fashion, and after their recapitulation, a Trumpet-and-Horn passage leads us to a new key for the next Movement, which follows without a break.

II. *Slavish*. One MAIN TUNE, expressive and restful, suffices here. It is given out by the CELLO, to which Mendelssohn was fond of giving themes. Other STRINGS with BASSOONS and HORNS accompany it. The Movement consists of delicate, varied repetitions of this Tune by either the soloist or the orchestra. After its beauties have been sufficiently demonstrated, the same Trumpet-and-Horn call that announced its coming (at the end of the First Movement) is heard again.

This time it brings in the Third and last movement.

III. A short introductory section, very quick, leads to the brilliant FIRST MAIN TUNE, a gallop for the PIANO. Here is the essence of youthful vivacity, that in Mendelssohn was never tinged with vulgarity, but always had in it something high-spirited and urbane.

After the opening Tune comes a second idea, a continuation of arpeggios, much used throughout the Movement.

A third motive is a phrase for FLUTES, consisting of a repeated four-note figure, the second note trilled.

Using these materials with brilliant spontaneity, and handling his orchestra (especially the Woodwind) with delightful ease and certainty, Mendelssohn works up the Movement, rounding it off with a final irresistible outburst that always "brings down the house."

FRANK BRIDGE'S "THE SEA."

(GLASGOW, FRIDAY.)

This Orchestral Suite by Frank Bridge (born 1879) was among the first works chosen for publication by the Carnegie United Kingdom Trust, which helps British composers by paying for the publication of compositions of outstanding merit.

The Suite has been recorded for the Gramophone (Columbia).

There are four separate Movements. The pictorial intentions as given below are those authorized by the composer for publication in a Promenade Concert programme.

I. SEASCAPE. "This paints the sea on a summer morning. From high cliffs is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface."

A widespread chord swells and dies, then VIOLAS play a phrase, suggestive of a wavelet rippling up, pausing for a moment, then falling back again. Immediately OBOES answer with a very distinctive phrase, perhaps meant to suggest the cry of a sea-bird.

Most of the Movement is made out of these two fragments of tune, especially the second.

II. SEA FOAM. "The sea foam froths among the low-lying rocks and pools on the shore—playfully, not stormily." This Movement is a masterpiece of orchestral effect.

MOONLIGHT. "A calm sea at night. First the moonbeams are struggling to pierce through dark clouds, which at last pass over, leaving the sea shimmering in full moonlight."

There is an Introduction lasting nearly a minute, before the MAIN TUNE is given out by Two FLUTES, against a background of sustained STRINGS and HARP arpeggios.

IV. STORM. "A raging storm. Wind, rain, and tempestuous seas. With the lulling of the storm an allusion to the First Movement is heard."

Discovering Forgotten Music.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with honesty. The Editorial address is 2, Batley Hill, Strand, London, W.C.2.)

MAY we, the undersigned, express our appreciation of the neglected music which figures from time to time in the wireless programmes? Most of our orchestral programme-makers are hopelessly "in the rut," and some of the best overtures and symphonies of the past are left on the shelves because they do not happen to be composed by the well-known "giants" of music.

It is refreshing to find the influence of the B.B.C. on the side of the lesser men, who from time to time wrote first-rate compositions—Bellini's *Norma* Overture, Cherubini's *Water Carrier* Overture, Gade's *Tone Poem Omnia*, Ruff's *In the Forest* Symphony and the Chausson Symphony are outstanding examples, and we have recently heard them all on the wireless.

We hope this wise policy will be continued—it seems to be our one remaining hope on behalf of works which, through prejudice, apathy or ignorance are fast becoming forgotten. There are other neglected works (classical, romantic and modern) which would prove no less acceptable, e.g., the chamber cantatas of A. Sкарлатти; the Overtures of Cimarosa, Pae, Ponchielli, Clowes, and Chabrier; the symphonies of Reichenow, Mahler, Goetz, and Schubert; the chamber music of Raff, Svendsen and Hindung. But frequent repetitions are desirable, more especially in the case of these unusual works, so that familiarity may reveal their full beauty to the listener.—Signed by Twenty-six Listeners in North London.

Wireless Reception in the Villages.

VISITING a small country village in Lincolnshire recently, I was surprised at the poor reception obtained by crystal users. I was told that the results throughout the village were "all about the same." Apparently, the reason for this bad reception is that the village lies in a hollow, heavily screened all round by the fairly high North Lincolnshire hills.

Unfortunately, the villagers do not seem to realize that they are not getting all that the B.B.C. offers them. The shaking of a newspaper, or an average amount of talking in a room, should not interfere with a listener if he has a good crystal and well-fitting phones. If crystal listeners in the country, who find listening difficult on account of weak signals, would add a one note magnifier to their sets, they would really enjoy their broadcast programmes. They would hear old Big Ben to perfection, and almost catch the rumble of our London streets! Would that we in return could bear the "flaky silence" of the valleys and the step of Spring upon the hills.—A LONDONER.

A View of Modern Music.

My copy of *The Radio Times* was missing when the loud speaker was switched on to a clash of instruments all out of tune, and the performers each producing sounds according to his, or her, peculiar taste.

Suggestions were forthcoming that the high tension was too high, or the grid leak was leaking. I thought at first that the transformer was transforming, but a quick run over the various gadgets proved this to be ill-founded.

We sat and listened to four movements, *Misericordia*, *Andante*, *Allegro*, and *Preto Agitato* (the *Preto Agitato* of a band out of tune is better imagined than expressed). Not having the programme, each member of my family made a guess at the name of the Symphony, which we instinctively knew to be modern, "Asthma in the Azores," "Cholera in Colorado," "Daybreak in a Saw Mill," "The Axle Without Grease," and other solutions were suggested.

Listeners' Letters.

The enjoyment of this new game in our small family circle has prompted me to write, suggesting a new feature for your programmes. As modern compositions are not music (and, I take it, are not intended to be such by the people who write them), why not leave out the title of future broadcast performances of modern music, and offer a prize for the title most nearly representing the composition performed?—HAROLD J. BROWN, Totley Rise, near Sheffield.

Radio to the Rescue.

I AM a man whose work requires a lot of thought, skill, and accuracy, and, as a result, I use up a good deal of nervous energy during the day. Before I took up radio as a hobby, I went on using up still more of my nervous energy in the evening also. Now, at eight o'clock I switch on and, seated in the armchair by the fire, I take my ease.

Children in bed, troubles of the day forgotten, no opportunity to worry about the possible troubles of to-morrow, I give myself up to enjoyment of the programme. In consequence, my health is much better, and I am better able to cope with my day's work.—WALTER WRIGHT, Kingswood, Bristol.

When Big Ben Tells the Time.

I HAVE been a listener for some considerable time now, but never have I heard it given out as to which of the chimes of Big Ben marks the exact hour, and no information as to the six dot seconds.—W. J. P., Uxbridge Road, Havell.

[It is the first stroke of Big Ben which exactly indicates the hour, and the first of the chimes which tells the half-hour. In the case of the Greenwich dot seconds, it is the last which marks the exact time.—EDITOR, *The Radio Times*.]

A Tribute to Our Weather Forecasts.

WE feel it our duty to write and thank you for the invaluable aid your daily Weather and Shipping Forecasts have been to us in the course of our business. Your reports enable us to judge our buyings, as, by these forecasts, we can anticipate the supplies of fish.—C. H. BRANT AND CO. (Wholesale Fish Merchants), Milford Haven.

POINTS FROM LETTERS.

I QUESTION the popularity of opera broadcasts, since listeners hear only the music, the words as sung cannot be followed, and we have neither action nor scenery to help us to understand what is going on.—N. ADAMS, Victoria Road, Shoreham.

WOULD it be possible to arrange for Daventry to broadcast one of the provincial programmes on Sunday afternoons? This would give crystal set users, who are in tuning distance of the local station, the choice of two programmes.—C. W. M., Mow Cop, Stoke-on-Trent.

PLEASE don't cater for too much dancing; the majority of your listeners are over forty.—J. E. L., Leicestershire.

If professional singers of both sexes would practice distinct and clear enunciation (like our friend Sir Harry Lauder) they would be far better artists, and they might easily do far more good with their gift than the most eloquent preacher that ever mounted a platform.—AN ESTHETICIST FOR WIRELESS.

THE B.B.C. Announcers are setting up a commonly accepted standard of Southern English speech. Their voices are penetrating into every nook of England and they are breaking down the linguistic barriers between county and county.—R. S. FLOWS, Kippax, Leeds.

The Children's Corner.

8,000 Strong in Nottingham.

THE Nottingham Uncles and Aunts believe that Horace, the Naughty Boy, is really learning to behave himself at last. It is to be hoped that this is the case, because he is so popular with the kiddies that he might possibly be having a bad influence on them if he remained as naughty as he has been all the winter.

There are rumours of further outside broadcasts of the Children's Corner during the summer in districts not previously visited. Our numbers are approaching the 8,000 mark, and will probably have passed it by the time that this appears in print.

King Catarrho to Visit Aberdeen.

Have any of you children ever had that horrid dream of a dentist coming with pliers as big as a garden rake to pull out a tooth which went down, down—right down into your spine? If you have, and want to know where these dreams come from, listen to the play which the Aunts and Uncles of Aberdeen are going to broadcast on Wednesday, April 21st. Then you will hear about the King of the Good Health Elves and how his bad dreams have sometimes very good results!

If you would prefer a bad cold set to music, listen for the Operetta which the Oak-bank Boys are giving from Aberdeen the very next day. You all know the Oak-bank Boys, of course, and can look forward to something really jolly and amusing from them. King Catarrho, you see, is the sort of man who has a "cold in his nose" instead of a sceptre in his hand and can only be met in such an operetta as this. So be sure to listen for him!

Help for Crippled Children.

The Aunts and Uncles at the Plymouth Station are delighted to inform all members of the Radio Circle that the necessary funds have been obtained for the loud speaker installation at Dame Rogers' Orthopaedic Home for Crippled Children at Ivybridge.

Now, everyone will be interested to hear how this splendid work has been carried out so quickly. Well, it was all due to the magnificent response of our listeners, who came in large numbers to the Abbey Hall, Plymouth, on the occasion of the birthday concert of the Plymouth Station.

The concert and dance that followed were very successful, and everyone enjoyed themselves. The proceeds amounting to nearly thirty pounds. It will give many great pleasure to think that the crippled children at Ivybridge will reap the benefit.

A Jolly Picnic at Dundee.

The Radio Circle Members at Dundee are having a picnic this year on May 22nd, and preparations are going on apace. It is rather early to tell you of all the novelties in view, but there will be a brass band and games of all kinds, five-a-side football, racing, etc.

The acceptances are rolling in to 1, Loches Road like a veritable cloud, and it looks as if one train will be insufficient for all the merry-makers.

Good Deeds at Stoke-on-Trent.

The members of the Stoke-on-Trent Radio Circle are cultivating the right spirit with their giving. Not only do many of the children give their books and magazines, but they keep these clean with the idea in their minds that the papers are "passed on."

One specially methodical little fellow called one day at the Studio with a pack which made him resemble Santa Claus at his best. Quite breathless, he panted out: "Auntie Kate, this 'bundle' is 'comics' for the boys and girls, this is for the ladies, with pictures and fashions, and this is for the men—stories about races and things."

The Paint-Pot Pixie at Glasgow.

Glasgow Children are beginning to show a great interest in Art, at least if the Children's Corner is any evidence. The Paint-Pot Pixie has recently given a short simple lesson in painting, and has offered a prize for the best picture on a definite subject. The results have been very gratifying.

The subject of the picture was a "Street Scene, with a Man Selling Balloons," and plenty of scope was given for a lavish display of colour.

As a special favour, Uncle Alec was permitted to take part in the competition, and he has been spending his



THE NEW "ORDER OF THE BATH."

How one of our young Liverpool listeners relieves the tedium of bath-night.

days and nights covering the walls of his house with elaborate sketches, and at the same time covering his face and hands with daubs of paint! Needless to say, the picture which he eventually succeeded in completing is a masterpiece, and Auntie Cyclone has decided to submit it to the Academy.

In this remarkable work, a policeman is one of the principal figures, and to show his originality, Uncle Alec has been careful to leave out the chin strap from his helmet. He has not forgotten, however, to portray a series of resplendent gold buttons.

The prize, of course, cannot be given to Uncle Alec, but it seems only fair that his picture should be given special mention.

Gifts from Edinburgh.

The members of the Edinburgh Children's Radio Circle have always shown themselves most generous when any appeal has been made to them for charities. Various hospitals and homes in the City have benefited largely through gifts collected by Auntie Molly on several occasions in the past, and at Easter time a constant stream of toys, books, games, fresh eggs, Easter eggs and money came in from a host of followers of the Edinburgh Children's Corner. These have been distributed to the Cripple Children's Home, the Home for Cripple Boys, and the Home for Widowers' Children.

The number of gifts which were sent in can be judged from the very big task which Auntie Molly has had in apportioning them between the three Homes and the number of journeys which the car has had to make to deliver them. It has been very gratifying indeed to the Aunts and Uncles that the Easter Appeal has met with so much success.

North of the Tweed.

Gossip from Our Scottish Stations.

Edinburgh Station's Birthday.

EDINBURGH Station celebrates the second anniversary of its opening on May 1st, when a programme of a light nature, appropriate for a birthday party, has been arranged. Mr. T. C. Sterndale Bennett, who is well known for what he describes as "his songs and nonsense at the piano," will contribute a number of items, as will also Stockwin and Beck, who are popular with listeners all over the country. A special "home-made" sketch, entitled *An Illness See Us*, will be produced by the station staff and during the evening some short speeches by the Lord Provost of Edinburgh, Lady Slough, Bailie Philip Smith, and Captain P. P. Eckersley, Chief Engineer to the B.B.C., will be broadcast.

An Important Aberdeen Concert.

Part of the concert which is to be performed under the auspices of the Students' Representative Council of the Aberdeen University will be included in the Aberdeen programme on Sunday, April 25th, relayed from the Music Hall. The concert is the culminating effort of a gala week's endeavour by the students in aid of charity, and is considered by the students themselves to be a prominent item of their activities. Among the artists will be Miss Gertrude Johnson and Mr. Neil McLean. One of the largest local orchestras ever heard in Aberdeen will also be present, under the conductorship of Mr. Walter Benson, the Aberdeen Station musical director.

Fresh Young Voices.

The Fraserburgh Academy Choir, the youthful freshness of whose voices was so much enjoyed on their previous visit to the Aberdeen Station, will take part in another programme on Wednesday, April 28th. It will be remembered that when the choir was last heard (which was during part of the time usually allocated to the Children's Hour), many listeners were unable to hear them, but, on April 28th, their singing will constitute one of the latter items of the evening's concert.

A Scottish Programme.

Almost every week, the Aberdeen Station arranges for at least a part of one night's programme to be devoted to Scottish music. The entire programme between 8.0 and 9.30 p.m. on Saturday, May 1st, will be of a Scottish character, but will be rather out of the usual run of these programmes. Several Scottish Fantasies for the violin will be played by Mr. James Bayers, and, in addition, there will be solos and duets by Miss Mary Orr and Miss Helen Whitelaw, two gifted singers who are successful exponents of Scottish song.

The Balcony Scene.

In a programme in which an attempt will be made to describe Italian scenes, on Tuesday, April 27th, Mr. Geoffrey Dams (tenor) will be paying his first visit to the Aberdeen Station where, among the items to be broadcast, will be the Balcony Scene from *Roman and Juliet*. On the same evening, from 10.0 to 10.30, Miss Florence McBride, a young violinist of promise, will give a recital of popular music.

Romance of the Lighthouse.

There is always glamour attending to lighthouses and the wonderful work they do in promoting the safety of "those who go down to the sea in ships." Many a story has been written around the life of the lonely lighthouse-keeper and few people know more about his work than Mr. T. R. Tait, Secretary of the Northern Lighthouse Board, who is giving the first of a series of weekly talks at Edinburgh Station on "The Romance of Lighthouses," on Friday, April 30th.

"Thy Will Be Done."

The Story of a Famous Hymn.

AT the private funeral service, in the little church across the park at Sandringham, where the body of Queen Alexandra had been borne by her faithful retainers, the first hymn to be sung, her chief favourite, was "Thy Will Be Done":—

My God, my Father, while I stray
Far from my home in life's rough way,
Oh, teach me from my heart to say:
"Thy will be done."

This hymn is often sung at funeral services, although it was not written with any such intention, and the late Queen Alexandra loved it, not as a preparation for death, but as a help and solace in life. Even as a funeral hymn it is intended to be comforting and sustaining to those who are left behind in sorrow and loneliness.

Charlotte Elliot, who wrote this fine hymn, was herself a great sufferer by reason of ill-health, and both this hymn and another, perhaps even more widely known and loved, if that were possible, "Just As I Am, Without One Plea," were included in her "Invalid's Hymn Book." Written about 1832, some years before Queen Victoria came to the throne, its author, then about forty-two, lived until 1871, dying at the age of eighty-two. Like many delicate women, she lived longer than many who are much more robust succeed in doing.

Many popular hymns suffer from the alterations and mutilations of different editors of hymnals, who may object to some line on doctrinal grounds, but the peculiarity of Miss Elliot's "Thy Will Be Done" is that she herself published no fewer than four different versions! The differences are not great, but it is difficult, by reason of them, to say which is the authentic version.

Some Missing Verses.

The six stanzas in "Hymns Ancient and Modern" represent a distinctly truncated form of the hymn, and are not, one feels, too well chosen. Few, if any, other hymn books include the third verse given in this hymnal:—

What though in lonely grief I sigh
For friends beloved no longer nigh,
Submissive would I still reply:
"Thy will be done."

whilst nearly all the other hymnals include the stanza, beginning, "Should pining sickness waste away," which the Ancient and Modern collection omits.

But it makes a still more inexcusable mutilation of this great hymn in excluding its final stanza, for this stanza is not only a "last verse" but is the logical and artistic close of the hymn, as can be seen at a glance:—

Then, when on earth I breathe no more,
The prayer oft raised with tears before,
I'll sing upon a happier shore,
"Thy will be done."

A good deal of legendary lore has gathered round "Just As I Am," Miss Elliot's other great hymn, and undoubtedly one of the best loved in the language. The authoress was forty-five when she wrote the lines, and had been an avowed Christian many years. The hymn was written at Brighton, when, all the family having gone to a bazaar arranged by her clergyman brother, Charlotte was left alone on her invalid couch. During many preceding weeks she had been unable to assist in the busy preparations, and had been "toss'd about" not only with weariness and weakness, but "with many a conflict, many a doubt." That was the germ of her great hymn, just as it was of "Thy Will Be Done," a great effort to rise above her bodily weakness.

Her sister-in-law, Mrs. H. V. Elliot, was the first to read the hymn when she returned from the bazaar. She asked for a copy, and in the year 1845, twelve years later, it was printed, without the knowledge of its author, in the form of a leaflet, unsigned.

A. B. COOPER.

Learning by Listening.

THE normal attitude of the ordinary listener towards his wireless receiver is that he looks to it to provide him with entertainment. Apart from the comparative few who are interested in their sets from a scientific standpoint—amateur experimenters and the like—the vast majority of listeners undoubtedly look upon their wireless installation first and foremost as something which will entertain them, using the word in its broadest sense.

There is nothing to complain of in this attitude, but at the same time we must never forget that wireless is something more than a mere purveyor of amusement. Wireless is at once a great opportunity and a formidable danger. Those to whose keeping it has been entrusted have an immense responsibility towards the community which unthinking people have as yet, perhaps, not fully realized.

We hear a great deal nowadays of the influence of the cinema, but surely the influence of wireless is already as great as that of the film. For one thing its message does not come from outside; it enters the home itself, it comes to us by the fireside and is heard by young and old alike.

Therefore it is desirable that listeners should no longer look upon the evening's programme in the light of entertainment only. There is and always must be an important educative aspect to be considered in appraising wireless programmes. No one can continue night after night—as many listeners we know do—hearing good music, listening to fine poetry, following noble words spoken or sung by trained and beautiful voices, and fail to be influenced towards a high standard of life and conduct, morally as well as intellectually.

But in addition to this more subtle form of education, broadcasting has certain other more definite claims to satisfy. The B.B.C., as well as being called upon to provide its listeners with entertainment, has many duties to perform on behalf of public welfare. By its aid, the great departments of social well-being can extend their help to the community at large in a way which can be done through no other medium. Those who live in remote parts of the country are brought into touch with all the latest developments in agriculture, sanitation, and public health, civil aviation, motoring, gardening, and domestic science.

Sometimes the town folk among our listeners grumble that much of this is unnecessary, but they must not forget that there are large areas even in this country where the railway has not penetrated, and where the daily newspaper is not to be found at every cross-road. It is for these country folk that the B.B.C., whose duty is towards the public as a whole, caters primarily when preparing the social welfare items in its programmes.

Let us look for a moment at America, where at the present time more than 500 stations are operating on fifty different wave-lengths.

In the great majority of cases, these stations devote a large proportion of their spare time to definitely educative programmes. Some of the Universities—notably that of Pittsburgh—run their own transmitting stations and broadcast daily lessons to students at home, who enroll as members of the wireless college, just as pupils used formerly to take a correspondence course. In Australia the same conditions prevail. In France, the Sorbonne organizes a special wireless course on the same lines. The B.B.C., therefore, apart from all other considerations, has a further duty, that of maintaining the educational prestige of this country.

It is generally admitted that the wireless broadcasting service in Great Britain is second to none. And to this reputation for excellence the educational side of broadcasting has contributed its full share. The aim has been to provide material which will be of help to serious students, while at the same time it is not beyond the understanding of the ordinary listener. It is a high ideal—one which cannot be achieved in its entirety in a moment. For in so new a field success can only be attained by experiment and experience. We are dealing with a new art, requiring a new technique, and for some time to come the perfect exponents may be but few. Great scholars who are also great in interpretation, like Sir Oliver Lodge, Professor J. Arthur Thomson, Professor Lascelles Abercrombie, or Principal Grant Robinson, are necessarily rare. New methods of exposition must be explored or devised, new teachers must be sought out and tested. During the period of experiment, listeners everywhere can contribute much by constructive criticism.

Already a number of our foremost Universities and schools have contributed of their best to enrich the broadcast programmes by talking on their own subjects. It is the hope that in the near future more and more of our scholars and scientists in all spheres of learning will find themselves attracted by the new medium and realize what an enormous implement for good, for evil, has been placed in their hands. Never before in the history of mankind has an influence so potent and yet so simple in its application been available for our use.

The possibilities for the future are so vast that the imagination cannot grasp their immensity. Listeners in this country demand the best that can be given. We are convinced that they will not tolerate the petty or the mean. A gift so great as broadcasting must be used greatly.

In answer to the many correspondents who report a difficulty in obtaining "The Radio Times" and "The Radio Supplement" each week, we advise the placing of an order with the local newsagent for the regular supply of both journals. This is the only way to avoid disappointment.

Round the Stations.

[A Daily Summary of Main Stations Programmes. Those stations relaying the London transmissions are not included. Full details in the Programme Pages.]

SUNDAY, April 18th.

- LONDON, 3.30.**—Handel: THE WIRELESS SYMPHONY ORCHESTRA. ROBERT RADFORD (Bass).
5.0.—Byzantine Church Music.
9.15.—THE CASANO OUTLET. VIVIAN LAMBELET (Soprano).
ABERDEEN, 9.15.—Concert by THE INCH CHORAL UNION. CRUE DAVIDSON (Contralto), NEIL McLEAN (Tenor), ALEX MADISKY (Violin), THE WIRELESS ORCHESTRA.
BIRMINGHAM, 3.30.—A Staradale Bennett Programme: (Excerpts from "The Woman of Samaria.")
9.20.—Recital by DALE SMITH (Baritone) and CHARLES KELLY (Solo Pianoforte), including the Song Cycle from Tenneyson's "Maud."
BOURNEMOUTH, 3.30.—Byrd. Purcell. Arne.
4.30.—Modern String Music and Art Songs: DOROTHY BENNETT (Soprano), GLADYS PALMER (Contralto), ERIC GREENE (Tenor), TOPLESS GREEN (Baritone), THE WIRELESS STRING ORCHESTRA.
MANCHESTER, 3.30.—GERTUDE EDGARD (Soprano), HERBERT RUDDOCK (Bass), THE BAND OF H.M. ROYAL AIR FORCE.
9.15.—Special Concert relayed from the Hotel Majestic, St. Anne's-on-the-Sea.
NEWCASTLE, 9.15.—Orchestral Concert: ALICE RICHARDSON (Soprano), THE STATION STRING ORCHESTRA.

MONDAY, April 19th.

- LONDON, 8.0.**—Chamber Music and Poetry: THE KUTNER STRING QUARTET.
10.30.—Song Cycle, "A Poet's Love" (Schumann). GEORGE PARKER (Baritone).
DAVENTRY, 9.0.—Concert relayed from Hilversum, Holland.
ABERDEEN, 8.35.—"The Glass Panel"—A Play in One Act by ARTHUR BLACK.
BIRMINGHAM, 9.30.—"Remnant Acts"—A Play in one Act by DRON TITHBRIDGE.
9.0.—Light Nona: THE STATION ORCHESTRA. EDITH JAMES (Songs at the Piano).
10.30.—The Bubbles Concert Party.
BOURNEMOUTH, 8.15.—Winter Gardens Night: Popular Evening Symphony Concert—THE MUNICIPAL ORCHESTRA: Conductor, Sir DAN GODFREY. ALICE CHENTRESS (Anglo-French Entertainer).
CARDIFF, 8.0.—The Cymric Genius—Welsh Melodies and Musicians: DAVID BRYNLEY (Tenor), CLAUDIA LLOYD (Solo Pianoforte). Folk Songs—CEINWEN ROWLANDS (Soprano), W. S. OWYNN WILLIAMS (At the Piano). JACQUE THOMAS (Character Sketches).
GLASGOW, 8.0.—A Scene from Rostand's "Cyrano de Bergerac," with Incidental Music.
9.0.—ROBERT WATSON (Baritone), THE STATION ORCHESTRA.
10.30.—The Pianoforte Sonatas of Beethoven.
MANCHESTER, 8.0.—Edward German Concert: BETTY WHEATLEY (Soprano), HARRY HOBBSWELL (Baritone), THE STATION ORCHESTRA.
NEWCASTLE, 8.0.—EDWARD ISAACS (Solo Pianoforte), THE STATION SYMPHONY ORCHESTRA. HELEN HENSCHL (Songs at the Piano), TOM DANKIN (Tenor).
10.30.—A Mystery Half-Hour.

TUESDAY, April 20th.

- LONDON, 8.5.**—Cowboy Songs and Stories.
8.30.—THE SALISBURY SINGERS. ISSAY SCULAIN (Solo Violin).

9.5.—THE LONDON RADIO DANCE BAND.

9.30.—Brass Quartet from THE BESSERS O' TH' BARN BAND.

DAVENTRY, 9.0.—PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, relayed from the Rivoli Theatre, Whitechapel. JOSEPH FARRINGTON (Bass), MADAME CLARA VAN YERK (Violin).

ABERDEEN, 8.5.—Chamber Music.

8.40.—Choral and Orchestral Programme: ALEXANDER MACGREGOR (Solo Baritone), THE STATION CHOIR AND ORCHESTRA.

BIRMINGHAM, 8.5.—Band Concert: THE METROPOLITAN WORKS BAND. JAMES HENSLEY (Mezzo-Contralto), DAVID BRYNLEY (Tenor).

BOURNEMOUTH, 8.5.—Popular Rhapsodies.

8.30.—Excerpts from Musical Plays.

9.0.—Operatic Selections.

9.30.—Song Cycle, "The Little Sunbonnet." WINIFRED ANSCOTT (Soprano), GLADYS JAMES (Contralto), LESLIE STEVENS (Tenor), ERNEST EADY (Baritone), THE WIRELESS ORCHESTRA.

BELFAST, 8.5.—Mozart Programmes.

9.0.—"Between Ourselves"—A Light Entertainment.

CARDIFF, 8.5.—A Dvorak Recital: The Music of Paul Corder: IRA JANSSEN (Mezzo-Soprano), LEONARD BUSFIELD (Solo Violin), VERA McCOMB THOMAS (Solo Pianoforte), THE STATION CHOIR AND ORCHESTRA.

9.0.—THE VALVE SET CONCERT PARTY in Impressions of the Famous Co-Optimists.

GLASGOW, 9.0.—HELEN HENSCHL (Songs to Her Own Accompaniment), EDWARD ISAACS (Piano).

10.30.—THE PLAZA BAND.

MANCHESTER, 8.5.—A Token to Cambria: Special Hour of Welsh Music, Songs, and a Play. THE AUGMENTED STATION ORCHESTRA and WELSH ARTISTS.

9.0.—An Hour with Schubert: WINIFRED BROWNE (Pianoforte) and THE AUGMENTED STATION ORCHESTRA.

WEDNESDAY, April 21st.

LONDON, 8.0.—Another Hour with Offenbach: Excerpts from "Barbe-Bleue" ("Bluebeard").

9.0.—THE EASTBOURNE MUNICIPAL ORCHESTRA.

10.30.—DOCKET and WIENER: Dance Rhythms for Two Pianos.

ABERDEEN, 8.0.—Half-an-Hour with Bach.

8.30.—"L'Enfance Cardiale": HELEN HENSCHL (Soprano), EDWARD ISAACS (Pianoforte), THE WIRELESS ORCHESTRA.

BIRMINGHAM, 8.0.—Chamber Music: KATHLEEN WASHBOURNE (Violin), FRANK EDWARDS (Pianoforte).

9.0.—Dance Music from the Palais de Danse.

BOURNEMOUTH, 8.0.—Some Modern British Composers: GRETTA DON (Soprano), GERALD KAYE (Tenor), THE STATION SYMPHONY ORCHESTRA.

9.30.—Pianoforte Concert: ANNE FARRELL-WATSON and ORCHESTRA.

BELFAST, 8.0.—British Composers: KATHLEEN LAFLE (Soprano), THE AUGMENTED STATION ORCHESTRA.

GLASGOW, 8.0.—Popular Concert: GERTUDE JOHNSON (Soprano), DAVID BRYNLEY (Tenor), THE STATION ORCHESTRA.

MANCHESTER, 8.0.—Chamber Music: DOROTHY KITCHEN (Mezzo-Soprano), PARRY JONES (Tenor), THE ETHEL MIDDLELEY TRIO.

8.30.—"The Grandfather Clock."

NEWCASTLE, 8.0.—THE BUBBLES CONCERT PARTY: JOSEPH YOUNG (Violin), THE STATION ORCHESTRA.

THURSDAY, April 22nd.

LONDON, 8.0.—"Semle" (First Part)—A Secular Oratorio by HANDEL.

9.0.—An Hour of Humour: Arranged and Introduced by WILLIE ROVER ("Wireless Willie").

ABERDEEN, 8.0.—Old Favourites in Music and Song.

BIRMINGHAM, 8.0.—Grand Opera: THE STATION ORCHESTRA, PARRY JONES (Tenor).

8.50.—Violin Recital by HARRY SOLLOWAY.

9.15.—Russian Music.

CARDIFF, 7.55.—The Magic of the East: Performance of "The Pagoda of Flowers" (Woodforde-Finden).

9.30.—Home Again—A Contrast: Play, "In the Dark" by Harold Holland.

GLASGOW, 8.0.—Instrumental Concert: CENNIE SHARPE (Violoncello), THE STATION SYMPHONY ORCHESTRA.

MANCHESTER, 8.0.—PAT RYAN'S ORCHESTRA.

8.30.—Jest and Youthful Jollity: WILL SEYMOUR'S "BUBBLES" CONCERT PARTY.

NEWCASTLE, 8.0.—ST. HILDA'S COLLEGE PRIEST BAND, FRED SPENCER ("Mrs. Aris") MAY BLYTH (Soprano), JOSEPH FARRINGTON (Bass), THE STATION CHORAL SOCIETY.

FRIDAY, April 23rd.

LONDON, 8.0.—St. George's Day, 1926: Special Programme in Commemoration of Shakespeare and St. George.

10.30.—MR. PEPYS: A Ballad Opera.

BOURNEMOUTH, 8.0.—St. George's Day Programme: ETHEL HAILSTONE (Soprano), DALE SMITH (Baritone), THE STATION CHORUS and ORCHESTRA.

BELFAST, 8.0.—St. George's Programme: BAND OF THE 1ST BATTN. DUBLIN LIGHT INFANTRY. H. A. PORTER (Bass-Baritone).

8.30.—"The Last."

GLASGOW, 8.0.—St. George's Day Programme.

MANCHESTER, 8.10.—"This Precious Stone Set in a Silver Sea": A St. George's Day Programme.

SATURDAY, April 24th.

LONDON, 8.0.—Regimental Reminiscences: Arranged by ANITA YOUNG.

9.0.—JACK HYATON'S BAND.

9.30.—THE FOUR HARMONY KINGS.

9.45.—JACK HYLTON'S BAND.

ABERDEEN, 8.20.—THE BUBBLES CONCERT PARTY.

BIRMINGHAM, 8.0.—Popular Programme: CLAUDE DAVIS (Soprano), E. W. PARKER (Solo Xylophone), ROBERT PICKER (Entertainer), THE STATION ORCHESTRA.

BOURNEMOUTH, 8.0.—A Merry-Go-Round: JAY KAYE, GRAVE IVELL and VIVIAN WORTH (Entertainers), THE WIRELESS ORCHESTRA.

9.0.—"Listening Time."

BELFAST, 8.0.—Sea Pie: THE STATION ORCHESTRA and JAMES NEWELL (Baritone).

9.0.—"Listening Time."

CARDIFF, 8.0.—Fun and Fancy: MARCIA BOURN and MARCEY DALE (Synchronized Duetists), RICHARD BUNICK (Entertainer), THE STATION ORCHESTRA.

GLASGOW, 8.0.—Dance Music: THE PLAZA BAND.

MANCHESTER, 8.0.—Song and Story.

9.0.—"Listening Time."

NEWCASTLE, 8.0.—HUDSON BARNESLEY (Baritone), GEO. H. HOFFER (Entertainer), THE STATION ORCHESTRA.

9.15.—Dance Music: TILLEY'S DANCE BAND.

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 18th.

WEDNESDAY, April 21st. THURSDAY, April 22nd.

1.0-2.0.—Time Signal from Greenwich
Carnegie Contingent Orchestra
from Restaurant Frisco

4.1.—Time Signal from Greenwich
Out of Doors, by A. Bonnet
Lavel

4.15.—THE LONDON RADIO
DANCE BAND.

4.35.—Organ Recital by F. Rowland
Tims, F.R.C.O., relayed from
the Capitol Theatre, Hay
market

5.15.—FOR THE CHILDREN
I. Flute the Wood
by Dorothy Green
II. Pickles, the Hedge
hog (H. Mortimer Barten).
Piano improvisations.

6.0.—Dance Music.

ALAN FRYER'S ORCHESTRA,
from the Rialto Theatre.

6.55.—The Week's Work in the
Garden, by the Royal Horti-
cultural Society

7.1.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
P. J. H. H. SWINNERTON
I. Leaves from the
Book of Days. Earth Her Own
Share. And come, you in
Adam.

7.15.—Mendelssohn.

Selected Pianoforte Works.
Interpreted by
MAURICE COLE
Fantasia in F Sharp Minor, Op. 28.

7.40.—Mr. H. W. SHEPHEARD-
WALWYN, "The Harmonic
of Nature—Repose."

8.1.—ANOTHER HOUR WITH
OFFENBACH
Excerpts from
"La Barbe-bleue"

("Bluebeard")
The well known French Opera
Characters and Numbers will be
introduced by the Composer

9.0.—THE EASTBOURNE
MUNICIPAL ORCHESTRA.

Conducted by H. G. AYLES
"Henry VIII." Incidental Music
Sullivan

1. March
2. King Henry's Song
3. Gracious Dance
"The Blue Danube," Value Strauss

1. piece Espagnole
Norwegian March (from "The
March of the Lyric Suite")
Dvorak

"The B Hoys of Tipperary"
"The Rose of Sarum"

Relayed from
Devonshire Park, Eastbourne

10.1.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

Mr. F. S. BATHER, D.Sc.
Some Annals of the Buried
Past. Armoured Fishes of the
Old Red Sandstone.

Local News

10.30.—CLEMENT DOUCET AND
JEAN WIENER.

Dance Rhythms for Two Pianos

11.0.—Close down.

1.0-2.0.—Time Signal from Greenwich
The Week's Concert of New
Gramophone Records.

4.1.—Time Signal from Greenwich
Books to Read, by Ann
Spice.

4.15.—TROCADERO TEA TIME
MUSIC.

5.15.—FOR THE CHILDREN
Piano Solos by Maurice Cole
The Trial of Tomaki
adapted from "Bitter-sweet"
John Barry
Flanagan too Zoo, by L. G. M.
of the Daily Mail

6.0.—Dance Music.

THE LONDON RADIO DANCE
BAND.
Directed by
SIDNEY FIRMAN

6.35.—Market Prices for Farmers

6.40.—Ministry of Agriculture Fort-
nightly Bulletin

7.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
Prof. J. E. H. T. A. A. A.
Egypt. The Burial of the King
On the Nature of Death and of
the After-Life. S.B. from
Liverpool

7.15.—Mendelssohn.

Selected Pianoforte Works
Interpreted by
MAURICE COLE
Prelude and Fugue in A Flat,
Op. 35.

7.40.—Mr. G. H. BOWKER "The
Mind of a Dog"

8.1.—First Part of
"SEMELE"

A Secular Oratorio by
H. G. AYLES
Performed by
THE HAROLD BROOK
CHOIR
Sullivan

ELSIE ST. DADY (Soprano,
CATHERINE LYNN (Contralto)
OWARD L. C. I.
Principal Violin W. H. C. F.
Harpichord, GERALD COOPER.
Conducted by
HAROLD BROOKE
Relayed from
The Bishopsgate Institute.

AN HOUR OF HUMOUR
Arranged and Introduced by
WILLIE ROUS
(W. Rous, W.H.O.)

1.0-2.0.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

Mr. G. A. ATKINSON
The Seven

1.0-2.0.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

1.0-2.0.—TIME SIGNAL FROM GREENWICH
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WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

1.0-2.0.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

10. SPEECHES AT A

PUBLIC LUNCHEON
Under the auspices of
The Shakespeare Club.

honour of the Poet's Birthday
Toast "The Immortal Memory
of Shakespeare."

Proposed by
The Hon. JAMES BECK
late Secretary-General of the
United States.

Seconded by the Trustee "To the
Drama"

Proposed by Mrs. KENDAL
Replied to by HENRY AINLEY
and W. BRIDGES ADAMS
Relayed from the
Town Hall, Stratford-on-Avon.

11.0.—Time Signal from Greenwich
St. George for Herrie Eng-
land. By A. R. Robertson
A. R. Robertson, M.A.
Winner of the Junior
Prize at the Oxford Recitations,
July 1925

11.1.—MARJORY DEAN ON
(Soprano).

ZETTA MOORE
(Songs at the Piano).

THE RADIO QUARTET
FOR THE CHILDREN: The
Band of St. Mary, Islington,
Guardians' School. A Special
Playlet for St. George's Day

11.15.—Orchestral Selections

FRANK WESTFIELD'S
ORCHESTRA
From Prince of Wales's Play
The Lion and the Lamb

11.45.—St. George's Hospital Appen-
By Admiral of the Fleet EARL
BEATTY, G.C.B., G.M.,
G.C.V.O., D.S.O.

11.50.—A Summary of the Wireless
Papers for the Week.

12.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN

Mr. G. A. ATKINSON
The Seven

12.1.—Mendelssohn,
Selected Pianoforte Works.

Interpreted by
MAURICE COLE
Three Etudes, Op. 10.

B Flat Major
F Major
A Minor
Scherzo Capriccio

Major Sir PHILIP SABSON
Bart., G.B.I., C.M.G., M.P.
Under Secretary of State
for Air. "The RAF Apprentice
Scheme" (Continued).

"St. George for Herrie
England."

Thus Blessed Plot, thus Blessed
thus Blessed, thus Blessed.

12.1.—Mendelssohn,
Selected Pianoforte Works.

Interpreted by
MAURICE COLE
Three Etudes, Op. 10.

B Flat Major
F Major
A Minor
Scherzo Capriccio

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Scheme" (Continued).

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England."

Thus Blessed Plot, thus Blessed
thus Blessed, thus Blessed.

21. T. WELLS

The Coronation Fanfare.
MILTON ROSEMER
John of Gaunt's Speech ("Richard
II"). Shakespeare

GRACE RA
March, Pump and Circumstance

"Shakespeare and St.
George."

LILIAN BAYLIS.

ORCHESTRA CHORUS and
SOLOISTS

Coronation Music ... Eight
LONDON RADIO PLAYERS
King Lear, Act IV, Sc. 2.

Country near Dover
The Earl of Gloucester

WILFRED WALTER
Faint, his son HOWARD ROSE
Gloucester, his eyes put out by
the Duke of Cornwall has been
thrust out of the care of his
castle and told to smelt his way
to Dover. Edgar, his banished
son, meets him on the heath and
without disclosing his relation-
ship, undertakes to guide him
to Dover. Arrived at Dover,
Gloucester tells Edgar to lead
him to the edge of the cliff.

Edgar, pretending to throw himself
overboard, is led to some un-
even ground, falls forward a
few feet, and is persuaded by
Edgar that he has fallen to the
foot of the cliff and yet escaped
death by a miracle.

LEONARD GOWING
Sings to the Ladies

Stephens
Lark, Lark, the Lark
Schubert

"Under the Greenwood Tree"
Lark

March, "The Spirit of Pageantry"

LONDON RADIO PLAYERS
King John, Act V, Sc. 7

The Orchard of Swineland
A. R. Robertson

Prince Henry
MICHAEL HOGAN

Pembroke ... PHILIP WADE
Sanguinary TRISTAN RAWSON
King John ... HENRY OSCAR
Philip Falconbridge

EDMUND WILLARD
Is a result of the King's quarrels
with his Nobles the French
army under Louis, the Dauphin
is on English soil. King John
is dying, poisoned by a monk.
The Dauphin hears that his
supplies have been wrecked
on Goodwin and the nobles
English nobles have returned
to their allegiance. The King's
last moments are cheered by
the news of the Dauphin's offer
of peace, and in the concluding
moments of the play, Philip Falcon-
bridge points the moral
that shall make the Dauphin
and to steel the Dauphin

LEONARD GOWING
Shakespeare's Songs

No More ... Quilley
Blow, Blow

(Continued on the next page.)

CHAPPELL
and
WEBER
pianos are in use at
the various stations of
the B.B.C.

5XX
1,600 M.

DAVENTRY PROGRAMMES.

Week Beginning
April 18th.

(Transmissions from London and Daventry, except where otherwise shown.)

SUNDAY, April 18th.

- 10.30 a.m.—Time Signal and Weather Forecast.
11.00.—Mandel Programme.
THE WILHELMUS SYMPHONY
by J. P. M. J. J.
Conducted by
HERBERT A. CARRUTHERS
11.50.—Byzantine Church Music.
12.00.—ST BOTOLPH'S BELLS.
1.10.—SERVICE relayed from Edinburgh.
1.40.—Short Recital of S. S. WESLEY'S CHURCH MUSIC.
1.55.—The Week's Good Cause: The Craydon General Hospital, Appeal by Capt. BARNARD.
2.00.—WEATHER FORECAST AND NEWS.
2.15.—9.15-10.35.—CASANO'S OCTET
VIVIAN LANDELET (Soprano).

MONDAY, April 19th.

- 10.30 a.m.—Time Signal and Weather Forecast.
11.00.—THE RADIO QUARTET and BLBY LONGHORN (Contralto), ALEXANDER MACKINNON (Pianist).
11.00.—Programme S.B. from London.
11.00.—Dance Music.
6.0.—ALEX FRYER'S ORCHESTRA, from the Rialto Theatre.
6.40.—Radio Association Talk.
7.0.—WEATHER FORECAST AND NEWS.
7.10.—MR JAMES AGATE.
7.25.—MENDELSSOHN interpreted by MAURICE COLE.
7.40.—ST. SIMON'S STYLES.

THE HODDERSFIELD THEATRE

"St. Simon's Styles."

Written by
F. S. J. J.

Produced by HAROLD BALLAS.

St. Simon H. C. CALVERT
Pilgrim H. P. K. ROBINSON
King HAROLD J. J.
Jester J. J. J.
Eudora HILDA CHILTON
The MARY K. TAYLOR
His Friend HILDA TAYLOR.
(The Hoddersfield Theatre are shortly going to America to compete with this play in the Day 1 (See page 10 March).

Mind Picture. The scene is the top of a column near Antioch, the Early Fifth Century, to which Simon had "retired from the world." The time is a late afternoon and evening when he is visited by a pilgrim, a king and his sister, a lady and her maid, and the devil and his friend. (In other words, he is tempted to leave the column by the world, the flesh and the devil.)

"THE TWO JACKS"

in a Humorous Interlude
by Jack Sayre
Music by Jack Woods Smith

"Bonita"

JOHN SAYRE

Composed by

FEIL MOON.

Phonograph

10.30.—LORIE BARKLEY
10.40.—WILFRED HUDSON
10.50.—RICHARD WILSON
The Narrator JOHN SAYRE

THE HARMONICAL JAZZ QUARTET

CONCERT.

Relayed from
Hilversum, Holland.
CHMS DE VOS (Tenor)
of the Amsterdam Opera
LOUIS SCHMIDT (Organ)
THE HAGUE STRING
QUARTET
SAM SWAAP (1st Violin),
ADOLF POYH (2nd Violin)
JEAN DEVERT (Viola),
CHARLES VAN ISTERDAEL
(Violoncello).
THE STATION ORCHESTRA
Conducted by
FRANCOIS LIJENS

10.0 (approx.)—WEATHER FORECAST AND NEWS
(Time Signal will be Superimposed at 10.0.)

10.10.—Talk: Fashion Series.
10.30.—Song Cycle, "A POET'S LOVE."

11.0-12.0.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

TUESDAY, April 20th.

10.30 a.m.—Time Signal and Weather Forecast.
11.00.—THE RADIO QUARTET and BLBY LONGHORN (Contralto), ALEXANDER MACKINNON (Pianist).
11.00.—Programme S.B. from London.
11.00.—Dance Music.

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

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11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

WEDNESDAY, April 21st.

10.30.—Time Signal and Weather Forecast.

THE RADIO QUARTET

and LILY LILAS (Contralto), ALEXANDER MACKINNON (Pianist).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

11.00.—DANCE MUSIC.
JAY WHITTEN'S MIDNIGHT
POLLES ORCHESTRA,
from the Hotel Metropole

11.00.—THE RADIO QUARTET and DORIS CHESHIRE (Soprano), DODD KEHAN (Baritone), FRED BROTH (Alto).
11.00.—Programme S.B. from London.

10.20.—Programme S.B. from London

7.50.—SPEECHES at THE SHAKESPEARE CLUB LUNCHEON

4.0.—Programme S.B. from London

6.0.—FRANK WESTFIELD'S ORQUESTRA,
from the Wales Playhouse

6.45.—St. George's Hospital Appeal by Admiral of the Fleet Sir

6.50.—A Summary of the Wireless Papers for the Week.

7.0.—WEATHER FORECAST AND NEWS.

7.10.—MR J. A. ATKINSON

7.25.—MENDELSSOHN interpreted by MAURICE COLE.

7.40.—MR J. A. ATKINSON

7.50.—MR J. A. ATKINSON

8.0.—MR J. A. ATKINSON

8.10.—MR J. A. ATKINSON

8.20.—MR J. A. ATKINSON

8.30.—MR J. A. ATKINSON

8.40.—MR J. A. ATKINSON

8.50.—MR J. A. ATKINSON

9.0.—MR J. A. ATKINSON

9.10.—MR J. A. ATKINSON

9.20.—MR J. A. ATKINSON

9.30.—MR J. A. ATKINSON

9.40.—MR J. A. ATKINSON

9.50.—MR J. A. ATKINSON

10.0.—MR J. A. ATKINSON

10.10.—MR J. A. ATKINSON

10.20.—MR J. A. ATKINSON

DAVENTRY NEWS.

ON Monday, April 19th, at 7.40 p.m. Daventry listeners will hear a play by F. Staden Smith, "St. Simon's Styles," played by the Hoddersfield Theatre. These players have been chosen to go to America to give this play in a competition for Amateur Dramatic Societies which is to be held in the United States. Between 9 and 10 p.m., miscellaneous programmes will be relayed from the Hilversum Station, Holland. This will include movements played by the Hague String Quartet, the solos of which are eminent soloists the Hague Residentia Orchestra. solos by Chris de Vos, the Dutch tenor (a singer of Wagnerian Opera who made a tour through America, the title-role of Parsifal), and items by the Station Orchestra.

A popular programme played by Paul Moulder and his Orchestra, relayed from the Rivoli Theatre, White Chapel, will constitute the High Power Station's programme from 9-11 p.m. Tuesday Mr Moulder will be assisted by Mr. Joseph Farrington, the bass from the B.N.Q.C., and by Mademoiselle Clara Van Yaer (solo violin).

Week Beginning
April 18th.

With My Flock As Worked I
 Buppah Air, off Shoo
 Yarmouth Fair
 Folk Sang, off, He-look
 THE HAND

W STEPHENS,
The Valkyrie

THE BARRY FOX-TROT

Normandy" *Life and Br*
Brown Free, *Why Are You*
ed c' ' *Don and Meyer*
W. C. H. P. *Lyttel* N. A.
Prof. D. F. Tovey, *Mus. Doc*
Music and the Ordinary
Latter." *M. J.* from *Edinbu*

DANCE MUSIC,
BERT FIRMANS
CAR TON HOTEL BANG,
& H from 1 noon.

DANCE MUSIC.
BERT FIRMANS
CAR TON HOTEL BANG.
S H from 1 o'clock.

WEDNESDAY, April 21st.
The Station, Portsmouth.
Quartermaster, Frank Cantrell.

Afternoon Times, 10
Lewins. "Christian and the
Korcoran."
For THE CHILDREN
Children's Library
JOZELLS PICTURE HOUSE
ORCHESTRA
Lewins and PAT RIMM
March and Major's Day
Patrimony
Lewins and Major's Day

ORCHESTRA
March "Land Mayors Day"
Scherzo, "La Polonna"
WILLIAM WHITE (Tenor).
Royal Horticultural Society
B extra S.B. from London
Weather Forecast and A w-
Prof H H SAVIN
A B from South

Sécondale, "La Palma" : "
WILLIAM WHITE. (Tutor).
Royal Horticultural Society
B letters S.B. from London
WEATHER FORECAST AND A W-
PRED H H SWININGTON
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

by MAI RICE COLE. \$ 11
from Lawton
Mr. VERNON BROOK
A. F. F. Everyday Re.
L. (overlapping) Topics. {2} Globe A.

CHAMBER MUSIC.
KATHLEEN WASHBURN,
(Solo Violin)
and FRANK EDWARDS
(Solo Pianoforte).
Old English Songs for Violin and

FRANK EDWARDS.
 1017 " } Madison
 (Opposition " }
 () " WASHINGTON &c
 () " Herbert Powell
 () " Benjamin Dole

KATHLEEN WASHBURN
and FRANK EDWARDS
No. 2, in a Major for
Volm and Purgator
John Ireland

BUFFALO BAND
 Played from the Palais de Danse.
 (Continued on the next page.)

SUNDAY, April 18th.

Week Beginning
April 18th.

Delayed from
at Second Hill Congregation
(leave)

MONDAY, April 19th.

Nutras
Warranted pure
DR. J. D. WILCOX'S
from London
No.

BAND by SIBBX
FIP AN AB from London
C F Fathers: Korte Castle
by Ch New Lamer, M
MA

1130 BERT FIRMANS
(ARTIST) HOTEL RAND
P H from London

740 Transactions of the European Literature Research
Mr. E. GEF NASH

Manuforte Concerto in D Minor
Moderato in D Minor: Lento
Espressivo in B Flat, Allegro
Andante in D.

Kings Or the Nature
Death and of the After Life
S B from Liverpool
M Nio Hesse IN interpreted
by MAURICE COLLEGE &
in London

(Continued on the next page.)

(Continued on the next page.)

5WA
353 M.

CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 18th.

- 6.45.—Programme S.B. from London
15.—Market Prices for Farmers
S.B. from London.
6.40.—Ministry of Agriculture Fort-
nightly Bulletin. S.B. from
London.
7.0.—WEATHER FORECAST AND NEWS
15.—T. E. PEET, "Ancient
Egypt: The Burial of the Kings
On the Nature of Death and of
After Life." S.B. from
Liverpool.
7.2.—MENDELSSOHN interpreted
by MAURICE COLLE. S.B.
from London.
7.30.—Capt. FREDERIC EVANS
Through North Russia in
War-Time.

THE MAGIC OF THE EAST.

I forgot for what I had travelled
I never dared my mind without
struggle to the maze of shadows
and enigmas.

- 7.55 THE STATION ORCHESTRA
Conductor,
WARWICK BRATHWAITE.
Selection, "Chu Chin Chow"
Norfolk.

"The Pagoda of Flowers."

A Burmese Story in Song.
Words by Frederick John Fraser
Music by Amy Woodforde-Flinden
Dramatic Personae
Oo Nee (a Young Priest, formerly
 betrothed to Ma Nee)
KINGSLEY LARK
Chai Maung (a College Boy)
JOHN ARMSTRONG
Ma Nee (a Flower-Seller in the
Pagoda)
ETHEL HAILSTONE
Ma Nee (a Village Girl)
OLIVE KAVAN

The Action of the story passes
upon the crowded steps and
arcades in the sacred courts
of the famous Shwe Dagon
Pagoda in Rangoon.
The happy songs of Ma Nee and
Chai Maung are in contrast to
the despairing note of Ma Nee,
whose lover, Oomah, has be-
come a Poengyi (Buddhist
priest). On discovering that he
is Pyin-Sin (Monk for all tunc),
Ma Nee seeks to take her life,
but in the end the man is
stronger than the priest and
the passionate love of Ma Nee
quels.

- 8.0.—JOHN PENN (Baritone)
"Abon Beo Adhem"
Robert Brinsford
8.15.—THE ORCHESTRA
Overture, "Sakimata" Goldmark
"Suite Dramatic" Berg
8.50.—JOHN ARMSTRONG (Tenor)
Five Little Japanese Songs
Woodforde-Flinden
"Yo San," "Little Dove,"
"There Are Maidens in
Japan," "When the Autumn
Rumours Fall," "Somewhere
I Wander."

- 9.0.—THE ORCHESTRA,
Selection, "The Overture"
Edvard Grieg

- 9.10.—KINGSLEY LARK
Jack of the Boy ("The Goshu")
Olive KAVAN
"The Jewel of Asia" ("The
Goshu") Sidney Jones
9.15.—JOHN PENN
Reading from "Omara Khayyam"
Edward Fitzgerald
THE ORCHESTRA
In the "Temple" De Massi
T.
Home Again A Contrast.
9.30.—THE PARK
Especially written for Broad-
casting by
HAROLD HOLLAND
(Author of "The Old, Old Story,"
etc.)
Character
George SIDNEY EVANS
Ethel (His Wife)
LILLIAN MILLS

George and his wife have been
invited to a dinner party. In
the tiny bedroom of their small
mansion find they are hurriedly
donning their "glad rags," when
the electric light goes out—at a
singularly inconvenient moment.

- 9.45.—THE ORCHESTRA
Selection, "La Bohème" Puccini
10.0.—WEATHER FORECAST AND NEWS
Typical Talk. S.B. from London
Local News

- 10.30.—DANCE MUSIC.
THE SAVOY BANDS
S.B. from London.
12.1.—Close down.

FRIDAY, April 23rd.

- 9.0.—A Short Concert of New Gramo-
phone Records.
9.15.—School Transmission: "The
Geography of the Bible Lands"
by Capt. Frederic Evans.
9.45.—The Station Trio, Frank
Thomas (Violin), Frank Whit-
nall (Violoncello), Vera M.
Comb Thomas (Piano)
4.15.—Ten-Time Music relayed from
the Carlton Restaurant
5.0.—Mr. Isaac J. Williams, Keeper
of Art in the National Museum
of Wales: "Church of St.
Nulpine, Paris." A Picture by
John Scarlett Davis.
5.15.—FOR THE CHILDREN
5.50.—"The Letter-Box."
6.0.—For Young Adventurers: "Hill
work Made Easy: Shakespeare's
"The Tempest"
6.12.—Programme S.B. from London
6.45.—St. George's Hospital Appeal
by Arthur of the Fleet
EARL BEATTY. S.B. from
London
6.50.—A Summary of the Welsh
Papers for the Week. S.B.
from London.
7.0.—WEATHER FORECAST AND NEWS
Mr. G. A. ATRINSON "Seen
on the Screen." S.B. from
London.
7.25.—MENDELSSOHN interpreted
by MAURICE COLLE S.B.
from London.

- 7.40.—Major Sir PHILIP SARSON
Baron, C.B.I., C.M.G., M.P.
Under-Secretary of State
Air: "The R.A.F. Apprentice"
S.B. from London.
8.0.—ST. GEORGE'S DAY S.B.
from London.
10.0.—WEATHER FORECAST AND NEWS
10.15.—P. T. DEAN V.C. R.N.V.R.
"Zeebrugge" (April 23rd, 1918)
S.B. from London
Local News
10.30.—"MR. PEPPY"
A Bolad Opera
with
JANE WELSH
and
FREDERICK BANALOW
S.B. from London

SATURDAY, April 24th.

- 12.30 1.30.—Lunch Time Music re-
layed from the Carlton Restaurant
2.0.—Organ Recital relayed from the
Park Hall Cinema
3.30.—Garforth Mortimer and his
Orchestra, relayed from the
Park Hall Cinema
4.15.—Afternoon Topics
5.15.—FOR THE CHILDREN
6.0.—"The Letter-Box"
6.0.—For Young Adventurers: "The
Camera Sees the Light," on
Mr. T. J. Lewis.
6.1.—Programme S.B. from London
7.0.—WEATHER FORECAST AND NEWS
Maj. W. LLOYD JONES, A.D.C.
from London
7.25.—MENDELSSOHN interpreted
by MAURICE COLLE S.B.
from London
7.40.—Mr. L. E. WILLIAMS: "Sport
of the Day"

FUN AND FANCY.

- 8.0.—THE STATION ORCHESTRA
Conductor,
WARWICK BRATHWAITE.
Overture, "Maritana" ... Wallace
Selection, "The Magic Flute"
Mozart-Talvan
8.15.—MARCIA BOURN and
MARCEY DALL
(Synopsized Duettists).
"My Best Girl" Donaldson
Remember " Berlin
"Tinkle Baby" Sherman
Rhymes.
THE ORCHESTRA
Selection, "Coppelia"
Minuet in A
Laughing Eyes "
8.45.—RICHARD BURGESS
(Entertainer)
A Humorous Interlude
8.50.—THE ORCHESTRA
Minuet and Gavotte
Boys of the Old Brigade "
M. ...

- 9.0.—MARCIA BOURN and
MARCEY DALL
"Babette"
She Showed Him the Way "
"Tinkle Baby"
"Dum Dum Dum Dum"
9.25.—THE ORCHESTRA
Selection, "The Quaker Girl"
9.30.—Programme S.B. from London
10.0.—WEATHER FORECAST AND NEWS
Sports Talk. S.B. from London.
Local News.
10.30.—DANCE MUSIC.
THE SAVOY BANDS
S.B. from London
10.45.—Close down

WELSH NEWS

THE Welsh folk songs in Cardiff
Cymanfa Gynghrafa
Monday night only represent a
true national music. Welsh
music which has lived in the hearts
of the people for hundreds of years,
in spite of changing circumstances
and alien influences. Welsh music
has suffered from the sparsity of its
musical historians and recorders in the
past, and this programme is the first
occasion on which many of the songs
have been collected together and
arranged for pianoforte accompani-
ment.
The interpretation of the pro-
gramme will be carried on
group of Welsh artists. Mr. David
Brydges, the tenor, has been specially
chosen by competent judges as a
man of great promise. Miss Cl.
Lloyd is a pianist from Swansea, now
at the Royal Academy. Miss Can. W.
Rowlands, who is singing folk songs,
has taken part in a number of successful
Welsh programmes from the Cardiff
Station. She is a National Elitist
winner, and has made a specialty of
the rendering of folk songs.
The piano will be W. S. Gwynn Williams,
the organizer of music of the Welsh
National Elitist Gwynedd, who has
carried out much research work in
arranging this unique collection of
old folk songs.

An "Eastern" Programme.

Amy Woodforde-Flinden's music is
so popular that no apology will be
needed for the inclusion of a good deal
of her work in Cardiff's "Eastern"
programme on Thursday, April 22nd.
"The Pagoda of Flowers" was
around the Burmese story in song by
Frederick John Fraser, is not so well
known as "The Indian Love Lyrics,"
but it is no less delightful. The
Pagoda will be surrounded by various
orchestral and vocal items, all of
which are intended to transport
listeners somewhere East of Buxa, and
to suggest to their minds something
of the mysterious charm of the East.

"In the Dark."

At 9.30 a short play, *In the Dark*,
will be broadcast. Some time ago a
group of five comedians, written by Mr.
Huwold Howard, and entitled *The
Old, Old Story*, was given from Cardiff.
In the Dark is a comedy written by
the same author specially for the
microphone, and listeners will be able
to follow the struggles of George and
his wife against a flood of misfortune,
brought about by "the light that
faded."

27Y
378 M.

MANCHESTER PROGRAMMES.

Week Beginning
April 18th.

SUNDAY, April 18th.

- 2.30. The Band of H.M. Royal Air Force.
Flight Lieut. J. AMERS
Overture, Oberon
"Dance of the Hours"
Giacca 1. P. H.
HERBERT BLIDDOCK
(Bass)
* Only the Desolate
Wonderous the Power
THE BAND.
Spontaneous Tunes
5.00. "The King of Love My Shepherd Is" (A. and M. No. 197).
Bible Reading, St. John VI, v. 32-40.
Author.
Religious Address by the Rev. F. P. CHETHAM, M.A.,
Principal of Egerton Hall.
Hymns, "Aldous, Sing to Jesus" (A. and M. No. 316).
Benediction.
THE CHORUS.
5.45. The Week's Good Cause (Local).
6.00. WEATHER FORECAST AND NEWS.
Local News.
9.15. A SPECIAL CONCERT.
Relayed from the Hotel Majestic, St. Anne's-on-the-Sea.
THE MAJESTIC
"CELEBRITY" ORCHESTRA
Musical Director,
GERALD W. BRIGHT
March, "Pomp and Circumstances"
Overture, "Plymouth Hoe"
J. ALLISON (Baritone).
The Lord of the Isles
Vulcan's Song

- THE ORCHESTRA
Suite, "Roses and Daisies"
GERALD W. BRIGHT
Solo Pianoforte.
Sonata, "Pavane" Op. 13
THE ORCHESTRA
Descriptive Piece, "In a Chinese Garden"
J. ALLISON
THE ORCHESTRA
Suite, "From the Countryside"
WILLIAM MANN
THE ORCHESTRA
"Ave Maria" (By Request)

MONDAY, April 19th.

- 3.30. School Transmission: "The Pictures by the Rev. H. Allen, F.R.G.S., Lake Titicaca, the Ocean of the Anas."
3.45. Pat Ryan's Orchestra, relayed from the Daily Dispatch Better Housing and Homekeeping Exhibition, at the City Hall.
4.00. Afternoon Topics.
4.15. Pat Ryan's Orchestra, relayed from the City Hall.
5.00. Henry Crowther (Baritone).
5.15. FOR THE CHILDREN
6.00. The Majestic "Celebrity" Orchestra: Musical Director, Gerald W. Bright. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea.
7.00. WEATHER FORECAST AND NEWS.
Mr. JAMES A. ATE S.B. from London.
7.25. Programme S.B. from London.
7.40. Mr. H. P. PENNIE, Tenor, for the Beginner" (IV).
8.00. EDWARD GERMAN CONCERT.
THE STATION ORCHESTRA
Conductor,
T. H. MORRISON
HARRY HOPWELL
Baritone.
"An Old English Valentine"
My Song is of the Sea
THE ORCHESTRA
"Happy Suite"
BETTY WHEATLEY
(Soprano).
Love the Pedlar
Dream of Day
Waltz Song ("Tom Jones")
THE ORCHESTRA
Three Dances from "Tom Jones"
BETTY WHEATLEY and
HARRY HOPWELL
"When a Knight Loves Ladye"
"It Was a Lover and His Love,
Love is Meant to Make Us Glad"
THE ORCHESTRA
Selection, From
HARRY HOPWELL
To Phylis.
"Oscar's Devon" (By Request)

- THE ORCHESTRA
Suite, "Roses and Daisies"
WEATHER FORECAST AND NEWS
Mr. GERALD BULLETT S.B.
Local News.
10.30. Song Cycle, A POET'S LOVE (Schumann). S.B. from London.
11.00. Close down.

TUESDAY, April 20th.

- 3.35. School Transmission: "The Romance of Railway Construction—George Stephenson and the Birth of the Railway," by Mr. J. A. ATE.
3.45. Auto-Piano Revue, by J. Meadows.
4.00. Miss Clarissa Graves, "Escapes from Luncheon."
4.15. Tea-time Music.
THE STATION QUARTET
FLORENCE CUNNINGHAM
5.15. FOR THE CHILDREN
6.00. The Majestic "Celebrity" Orchestra: Musical Director, Gerald W. Bright. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea.
7.00. WEATHER FORECAST AND NEWS.
Mr. JAMES A. ATE S.B. from London.
7.25. Programme S.B. from London.
7.40. PHILLIPSON S.B. from London.

8.5 A TOKEN TO CAMBRIA.

Special Hour of Welsh Music, Songs, and a Play

Relayed to DAVENTRY.

THE AUGMENTED STATION ORCHESTRA

Conductor,
T. H. MORRISON.
A Welsh Fantasia
Toughness Thomas
THE WELSH PLAYERS
"The Poacher,"
by
J. A. ATE

Cast (in order of speaking):
larged Shon
LL. G. JONES
Thomas Shon (her husband)
R. E. JONES
Mary Jane (their child)
OLIVEN JONES
Daisy (her half sister)
R. J. DAVIES
Daisy Hughes (a shop girl)
P. PARRY JONES
Most of the Welsh hill-side cottages we use a round table set for supper. On the stage (to the left) a lighted fire is seen; on the right is a dresser on which are some brass candlesticks, a basket of stockings, etc. Mary Jane, the housewife, is moving energetically about her duties; her husband, Thomas, is sitting at the table finishing his supper.

1. ENA GRIFFITHS

What David to Town
There's My True Love
A Little Back to Sister
Love
W. Herbert David
The Song of the Water
arr. Arthur Somervell
THE WELSH SINGERS
and ORCHESTRA
Grand Fantasia on Welsh
Air for Chorus and
Orchestra.
arr. Percy Fletcher

2.0 An Hour with

Schubert.

THE ORCHESTRA

JOHN BRIDGE (Violoncello)

WINFRED BROWN

Impronto in 1. El Major

Op. 142, No. 3. Tenth and

Variations

THE ORCHESTRA

Rosamunde" Ballet Music.

WINFRED BROWN

Andante Vivace (from Sonata in

A Minor, Op. 143, No. 5)

THE ORCHESTRA

The Pathétique Symphony

WEATHER FORECAST AND NEWS

Prof. H. E. SWINERTON

Music from the Oratory

Latency" S.B. from Edinburgh

Local News.

10.30. DANCE MUSIC.

BERT FIRMANS

CARLTON HOTEL BAND

S.B. from London.

11.00. Close down

WEDNESDAY, April 21st.

- 3.35. School Transmission: "The Music of the 17th Century."
3.45. Orchestral Music relayed from the Piccadilly Theatre.
4.00. WEATHER FORECAST AND NEWS.
4.15. Programme S.B. from London.
4.30. The Manchester and District Association of Race Societies.
4.45. Royal Horticultural Society.
5.00. WEATHER FORECAST AND NEWS.
Prof. H. E. SWINERTON
S.B. from Nottingham.
5.15. Programme S.B. from London.
5.30. Mr. W. B. BUTCHER, Spanish Talk.
5.45. CHAMBER MUSIC.
THE ETHEL MIDDLEY TRIO
ETHEL MIDDLEY (Piano).
JOHN BRIDGE (Violoncello).
WALTON HATTON (Cello).
Frio in E Major.
Allegro; Andante Grazioso.
Allegro.
PARRY JONES (Tenor).
The Enquirer
"Impatience"

(Continued on the next page.)

**Week Beginning
April 18th.**

by, will contribute to a program of
promotion of all that is best in English

5NO
404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 18th

- CONCERT.**
Relayed to Daventry.
- 8.0. **ST BILDA'S HAND-**
Music Director,
JAN S. OLIVER
Overture, "William Tell"
Romantic
Sunny Havana
A Chorus
8.15. **JON. PH. FARRINGTON**
The Peat Fire Flains
8.30. **MAY BLYTH**
THE STATION
ORCHESTRA:
Conductor,
EDWARD CLARK
"Softly Sings" ("Der Freischütz")... Weber
"One Fine Day"
Madame Butterfly
9.11. **FRED SPENCER**
Wild Entertainment Again.
9.20. **THE ORCHESTRA**
Dances of the Apprentices
("The Masterbushers")
9.30. **JOSEPH FARRINGTON**
and, **DR. HESTRA**
"Pan's Song" ("Phœbus
and Pan")... Bach
"When the King Went
Forth to War"
Hoenemann
The Erl King "Schubert
9.40. **MAY BLYTH**
"A Brown Bird Sings"
Haydn Wood
I Love the Moon "R.
9.45 **THE CHURCH SCENE**
"Faust" ("Gounod")
Margaret MAY BLYTH
9.50. **JOSEPH FARRINGTON**
THE STATION CHORAL
THE STATION
ORCHESTRA
10.0.—**WEATHER FORECAST AND**
News
Tropical Talk S.B. from London
Local News
10.30. **DANCE MUSIC.**
THE SAVOY BANDS
S.B. from London.
12.0.—Close down.

- FRIDAY, April 23rd.**
- 11.0. **TEA-TIME MUSIC.**
Music from T. C. B. R. S.
1.0. **FOR THE PEN**
JANET HEMSTAY
Mozzo-Contralto.
If There Were Dreams to Sell
"The Show"
A Fancy Fair
A Green Corridor
"Time You Old Gipsy"
2.10. **THE STATION**
Nancy Lee
The Gay Highway
A Judy Old Cavalier
3.25. **THE STATION**
M. de laigue, "Nothing and Every-
thing"
Some Country Concert Impressions
3.30. **THE ORCHESTRA**
March from "Siegfried"
"In Spirit of Paganism"
"Aurore Noir at Bianche"
4.45. **HUDSON BARNESLEY**
"A Frivolous Ballad"
"The Company Sergeant-Major"
"Drinking"
5.00. **GEO. H. HEPPLER**
Of Stories Just a Few
Humorous Polka Song, "Asking
Papa"
5.15. **THE ORCHESTRA**
"Marche Romaine"
6.15. **TILLEY & DAN. E. BAND.**
Relayed from the
Grand Assembly Rooms.
10.0.—**WEATHER FORECAST AND**
News
Stars Two S.B. from London
Local News
1.0. **More Dance Music.**
THE SAVOY BANDS.
S.B. from London.
1.00. Close down.
- 1.0. "MR. PEPYS."**
A Ballad Opera
JAN. SPENCER
FREDERICK RANALOW
S.B. from London
1.0. **DANCE MUSIC**
PERCY BUSH
SCOTTIAN BAND
Relayed from the
Osborn Galleries
1.0. Close down.
- SATURDAY, April 24th.**
11.30-12.30. **ROMAN WAIL** (Viola
Beatrice Parrotot (Soprano)
1.0.—**MR. S. G. JONES**, "Outward
Bound"
2.3.—**TEA-TIME MUSIC.**
Music from Coxon's New Gallery
3.15-5.0.—**FOR THE CHILDREN**
Major W. LLOYD-JONES, S.B.
from London.

- 7.25. **MEDELSON** interpreted
by MAURICE COLE, S.B.
from London
7.40.—**MR. JOHN KENMIR**: "Asse"
1.00. **MARCHES, SONGS and**
HUMOUR.
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK
March from "Hocotema"
"Le Récit de Saintes"
March from "Tan, Auser"
8. **HUDSON BARNESLEY**
Nancy Lee
The Gay Highway
A Judy Old Cavalier
8.25. **GEO. H. HEPPLER**
"Nothing and Every-
thing"
Some Country Concert Impressions
8.30. **THE ORCHESTRA**
March from "Siegfried"
"In Spirit of Paganism"
"Aurore Noir at Bianche"
8.45. **HUDSON BARNESLEY**
"A Frivolous Ballad"
"The Company Sergeant-Major"
"Drinking"
8.50. **GEO. H. HEPPLER**
Of Stories Just a Few
Humorous Polka Song, "Asking
Papa"
9.15. **THE ORCHESTRA**
"Marche Romaine"
9.15. **TILLEY & DAN. E. BAND.**
Relayed from the
Grand Assembly Rooms.
10.0.—**WEATHER FORECAST AND**
News
Stars Two S.B. from London
Local News
1.0. **More Dance Music.**
THE SAVOY BANDS.
S.B. from London.
1.00. Close down.

A Manchester man, Mr. Isaac has rendered innumerable services to the cause of music in that town. He chiefly studied abroad, and, on returning to England, appears for the first time with Richter at the Radio concerts, and then toured extensively. He is equally well known as a composer and conductor. No man holds a more honoured place in English music, and that his age may yet be fully restored is the earnest wish of all who have ever come into contact with him.

This programme will also include songs at the piano by Miss Helen Hemsthe and songs by Mr. Tom Dan-
The first named is a great favourite with listeners. Mr. Tom Danekin was first in the Tenor Song Class at the Newcastle Musical Tournament in 1924. He was also awarded the Stewart Trophy which goes to the best soloist of song classes. He has done a good deal of work with the British Musical Society, Newcastle.

A Relay to Daventry.
Newcastle's programme on Thursday, April 22nd, from 8.0 to 10 p.m., will also be relayed to Daventry. It will begin with the famous St. Bilda's Choral Band playing the overture "William Tell" by Rossini.

Mr. Joseph Farrington, who is next on the programme with some Folk Songs, was born at Preston in Lancashire. In 1908, he was appointed solo bass at St. Paul's Cathedral, London, leaving in 1923 to tour America as "Captain Macintosh" in "The Beggar's Opera." He is at present with the British National Opera Company.

Mrs. 'Arrie.
Mr. Fred Spenser, better known, perhaps, as "Mrs. 'Arrie," will also take part in this programme with a song of his own. The screamingly funny character he portrayed in "The Church Service" from "Faust" will be another feature of this programme. The part of Mephistopheles will be portrayed by Mr. Joseph Farrington, and that of Margaret by Miss May Blyth. Miss Blyth entered the Royal Academy of Music by scholarship when seventeen years of age. She studied under Thomas Meek and was made an A.R.A.M. in 1922. After a tour of the world, she came to this country from the British National Opera Company.

"RADIO TIMES" READING CASE.
Messrs. George Newnes Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newnes agent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

NEWCASTLE NEWS.

Edward Isaac.

NO name is more familiar to workers and men than that of Mr. Edward Isaac, who, with the Station Symphony Orchestra, will render Concert No. 1 in G Minor Op. 25, for Piano and Orchestra, by Manuel Mopha, during the Newcastle programme on Monday, April 19th. Mr. Isaac is well known as a broad-net artist, yet how many of his listeners realize he is afflicted with as grievous a disability as any man can endure? For over two years Mr. Isaac has fought against eye trouble which has meant almost complete blindness. Listeners who already know the sad truth might well be compassionate enough to combine any faults in technique, or any loss of brilliance. Fortunately, there is no need for this. Mr. Isaac is playing as well to-day as he ever did, and in saying so we are giving him the highest possible praise. A singularly retentive memory enables him to give programmes which embrace all schools and periods.

Week Beginning
April 18th.

150.—"Flora to Head." by Ann

5.15 FOR TELE CHANGES
5.50 The Post Bag
6.0 Musical Intelligence
6.15 Boys' Brigade Bulletin: 4
Royal Anderson Bat Secretary
'Imperium and Church Par
ades.'
6.30.—Programme S.B. from London
7.40.—Programme S.B. from Glasgow
10.0.—Programme S.B. from London
11.12.—(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (

FRIDAY, April 23rd.
 2.30. La Scala Orchestra. F. Ron-
 ledge Hall Musical Director
 4.30. J. G. McINTOSH (Baritone
 5.0. Mme. M. Scholt. "Le Mour-
 neur de Sans Souci," by An-
 toine.
 7.0. THE CITIZEN
 8.0. The First Lady
 9.0. Musical Laceration
 9.30. 11.0. "The Great S.B. Musical"

SATURDAY, April 24th.

3.0 THE ROYAL HOTEL, DANCE
ORCHESTRA

4.45 Miss M. Schult Junior
F. & C. La Verne et
Sec. F. M.

4.0. --Restaurant Music from 12.45
by the Direction of
John Reid

5.0 Mr. William (now Sean
Amazur Honores The Borth
Box

5.15 FOR THE CHILDREN.

6.0 The Post Bag

6.0 Musical Interl. in

6.15. —Banders Sports' Corner

6.30. —Programme S.B. from London

7.40. Mr. H. ROYD MARTIN
Becker g. 12 a. 14. 5
Points for the Beekeeper.

8.0 10.0 programme S.B. from
London.

**Beginning
April 18th**

except 'The Burial of the
Kings'. On the Nature of Death
and of the After Life
7.25. Programme S.H. from London
7.40. Señor A. M. DUARTE
Spanish Tale
8.0.12.0.—Programme S.H. from Lon

FRIDAY, April 23rd
4.0.—Kate Lovell and Sh. George
Day"
4.15.—The Station Panoforte Quartet
and W. H. Kite (H. Barton).
5.15. FOR THE CHILDREN
6.0.—Light Music
6.30 "Long time" ~B from Mus
6.45.—Programme S.B. from Lun
SATURDAY, April 24th.
4.0. A Third and His Orchestra from
the Scala (10
5.0. David Wray and Maud
in Dickens' Dialog
6.15.—FOR THE CHILDREN
40.—For the "Teens. Scenes from
"A Tale of Two Cities," by
Charles Dickens.
7.0. M
8.10.—Programme S.B. from Lun

**Week Beginning
April 18th.**

*RECENTLY, 'The Lhasa Domain' *Chen Hsueh*

*Editorial Note: 'The Little Domain' *One Day*

JAMES MASON
 "Love's Content" ("The
 Fishermen of England" ("The
 A Bachelor Gay" ("The Maid
 of the Mountains")

FOR THE CHILDREN
Weather Forecast for Fall
S. B. from London
S. B. LAIRNS, Ex Pres-
ident of the Scottish Cricket
Union, on "Cricket." S. B. from
Edinburgh.

DANCE MUSIC.
THE PLAZA BAND
Delayed from the Plaza.
—*Pragmatine S.B. from London.*
—**WEATHER FORECAST AND NEWS**
Talk on Golf. Local News.

DANCE MUSIC.
THE SAVOY BAND.
M. H. Evans, Conductor.

10. 6. 3.

**Week Beginning
April 18th.**

100. *Myrmica* S.B. from London
 DANIE MUSEO
 LONDON AND THE
 FAND
 From the Danish House de
 Danse

THURSDAY, April 22nd.

THURSDAY, April 22nd.

9 ³⁰	I	S	P	D	L	E	T	A	R	E
9 ⁴⁵	I	S	P	D	L	E	T	A	R	E
10 ¹⁵	I	S	P	D	L	E	T	A	R	E
10 ³⁰	I	S	P	D	L	E	T	A	R	E
10 ⁴⁵	I	S	P	D	L	E	T	A	R	E
11 ⁰⁰	I	S	P	D	L	E	T	A	R	E
11 ¹⁵	I	S	P	D	L	E	T	A	R	E
11 ³⁰	I	S	P	D	L	E	T	A	R	E
11 ⁴⁵	I	S	P	D	L	E	T	A	R	E
12 ⁰⁰	I	S	P	D	L	E	T	A	R	E
12 ¹⁵	I	S	P	D	L	E	T	A	R	E
12 ³⁰	I	S	P	D	L	E	T	A	R	E
12 ⁴⁵	I	S	P	D	L	E	T	A	R	E
1 ⁰⁰	I	S	P	D	L	E	T	A	R	E
1 ¹⁵	I	S	P	D	L	E	T	A	R	E
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1 ⁴⁵	I	S	P	D	L	E	T	A	R	E
2 ⁰⁰	I	S	P	D	L	E	T	A	R	E
2 ¹⁵	I	S	P	D	L	E	T	A	R	E
2 ³⁰	I	S	P	D	L	E	T	A	R	E
2 ⁴⁵	I	S	P	D	L	E	T	A	R	E
3 ⁰⁰	I	S	P	D	L	E	T	A	R	E
3 ¹⁵	I	S	P	D	L	E	T	A	R	E
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4 ³⁰	I	S	P	D	L	E	T	A	R	E
4 ⁴⁵	I	S	P	D	L	E	T	A	R	E
5 ⁰⁰	I	S	P	D	L	E	T	A	R	E
5 ¹⁵	I	S	P	D	L	E	T	A	R	E
5 ³⁰	I	S	P	D	L	E	T	A	R	E
5 ⁴⁵	I	S	P	D	L	E	T	A	R	E
6 ⁰⁰	I	S	P	D	L	E	T	A	R	E
6 ¹⁵	I	S	P	D	L	E	T	A	R	E
6 ³⁰	I	S	P	D	L	E	T	A	R	E
6 ⁴⁵	I	S	P	D	L	E	T	A	R	E
7 ⁰⁰	I	S	P	D	L	E	T	A	R	E
7 ¹⁵	I	S	P	D	L	E	T	A	R	E
7 ³⁰	I	S	P	D	L	E	T	A	R	E
7 ⁴⁵	I	S	P	D	L	E	T	A	R	E
8 ⁰⁰	I	S	P	D	L	E	T	A	R	E
8 ¹⁵	I	S	P	D	L	E	T	A	R	E
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9 ⁰⁰	I	S	P	D	L	E	T	A	R	E
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10 ⁰⁰	I	S	P	D	L	E	T	A	R	E
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FRIDAY, April 23rd.
3.0. The Station Plantiffs' Trio.
4.0. Afternoon Talk.

6.15. Popsk The music's Orchestra
6.15. FOR THE CHILDREN
6.20. Introduction
6.30. *Arrangement R.B. from London*
DANCE MUSIC
BAND OF THE EDINBURGH
MAJORS DE DANSE

SATURDAY, April 24th.
 30.—Jeffries and his Ballo Orchestre
 from the Moulin Gardens. 14

40. Afternoon Tea
415 officers and his Run to Orel-
424

5.18. FOR THE CHILDREN
50
L
M
b 20
7 10
Unum, "Cricket."

S.O 129. Programme S.B. from Lond.

(Continued on the next page.)

2BE
440 M.

BELFAST PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 18th.

THE ORCHESTRA,
Sundays, 8.0 p.m. and 10.0 p.m.
10.0 p.m. - "On the Briny"
Hornet 4

Four Edition of
"LISTENING TIME."
The New Radio Revue.

Sketches and Musical Numbers

Various Authors and Composers
Under the Direction of
JAMES LENTON

A. B. H. L. F. R.
MAURIE VERA
ARTHUR J. DENTON
ALMA YANE
ARTHUR BRANDER
BERTHA RUSSELL

OLIVE KILGOUR

New Radio Chorus.

WEATHER FORECAST
8.0 p.m. S.B. from London.

10.00 DANCE MUSIC
THE SAVOY BANQUET
S.B. from London.

BELFAST NEWS.

In Collaboration with Dublin.

THE BELFAST NEWS
grammes be seen in the
station and the programme
of the Irish Free State taken
on Tuesday, April 18th, when the Bel-
fast and Dublin stations are collaborat-
ing to provide their listeners with a
really good entertainment. The idea is
from which nothing but good can
result, and everybody will be pleased

to find that it is an innovation likely
to be a regular feature.

On Tuesday and stations will take
half hour performances from
other. The first half hour will be
devoted to "good" music, and the
rest to light music and dancing.
Belfast leaves off at 8.0 p.m. with half
an hour of Mozart. Then, from 8.30
to 9.0, a programme of classical music
will be relayed from Dublin. At 9.0
Belfast offers "Between Ourselves,"
an entertainment "made in Ulster"
presented by Mrs. Rooney in the
style of "Corauna." The ex-
perience with Dublin giving thirty
minutes of honour and popular music.

The Belfast programme on Wednes-
day, April 21st, will consist of works
by English composers, rendered
by Miss Kathleen Latta and the au-
thenticated Station Orchestra. Elgar,
Bach, German, and Armstrong Gibbs
will be represented. Listeners in

Northern Ireland will also be interested
to hear engravings of Cecilia Wood
and Norman Hay. The former was
born in Armagh and the latter lives
Belfast. Dr. Hay's programme
which was given in 1917, the
Queen's Hall programme consists,
is not intended to illustrate a well-
known programme, although historic and
legendary traditions and poems of
local colour are elements of the con-
ception. It grew out of a visit in
1917 to Dunluce Castle, a picturesque
run on the wild North Antrim coast
once the home of the McQuillans an-
cestor, of the chief of the McQuillans.

A romantic legend is attached to
Dunluce concerning Maev, the heroine
of the old folk tale, whose spirit, ac-
cording to local tradition, still haunts
"Maev's Chamber" in the Castle.
Such is the poetic basis of the tone
poem.

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
April 18th.

SUNDAY, April 18th.

10.0-10.30. Programme S.B. from
London

10.30-11.00. BOTANICALS
S.B. from London

11.00-11.30. Service.

Relayed from
Horton Lane Congreg.
Church, Bradford
Address by the
Rev. F. H. H. H.

11.30-12.00. EASTERN MISSION CHURCH
12.00-12.30. Programme S.B. from
London

MONDAY, April 19th.

10.0-10.30. The Leeds String Quartet
The Director of Arts
10.30-11.00. Programme S.B. from
London

11.00-11.30. FOR THE CHILDREN

11.30-12.00. The Station Trio

12.00-12.30. Programme S.B. from London

12.30-1.00. Programme S.B. from London

1.00-1.30. Programme S.B. from London

1.30-2.00. Programme S.B. from London

2.00-2.30. Programme S.B. from London

2.30-3.00. Programme S.B. from London

3.00-3.30. Programme S.B. from London

3.30-4.00. Programme S.B. from London

4.00-4.30. Programme S.B. from London

4.30-5.00. Programme S.B. from London

5.00-5.30. Programme S.B. from London

5.30-6.00. Programme S.B. from London

6.00-6.30. Programme S.B. from London

6.30-7.00. Programme S.B. from London

7.00-7.30. Programme S.B. from London

7.30-8.00. Programme S.B. from London

8.00-8.30. Programme S.B. from London

8.30-9.00. Programme S.B. from London

9.00-9.30. Programme S.B. from London

9.30-10.00. Programme S.B. from London

10.00-10.30. Programme S.B. from London

10.30-11.00. Programme S.B. from London

11.00-11.30. Programme S.B. from London

11.30-12.00. Programme S.B. from London

12.00-12.30. Programme S.B. from London

12.30-1.00. Programme S.B. from London

10.0-10.30. The Scene

10.30-11.00. The Scene

11.00-11.30. The Scene

11.30-12.00. The Scene

12.00-12.30. The Scene

12.30-1.00. The Scene

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8.00-8.30. The Scene

8.30-9.00. The Scene

9.00-9.30. The Scene

9.30-10.00. The Scene

7.40. Mr. ROWLAND WYNNE

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NEWS.

ON the Leeds and a Lady will again be
more from the Leeds Bradford Station
teachers who remember their previous
show will look forward to the "Smile
and a Wonderful Invention"
being presented on that day.
is a show with a new idea, and is being
written and produced by Jack Sayes
Jack Woods being responsible for the
music. It promises to be very full
life and fun, and should prove as
entertaining as the original production
which was so popular with sister

HULL PROGRAMMES.

Week Beginning
April 18th.

335 M.

SUNDAY, April 18th.

5.30-5.40. Programme S.B. from London

MONDAY, April 19th.

1.30-12.30.—Gramophone Records
3.15. Hammond's Café Trio Under the Direction of R. W. Dove
4.0. The Octagon Quartet Under the Direction of J. H. Rodgers
5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
6.15.—Programme S.B. from London

TUESDAY, April 20th.

3.0 Music relayed from the Majestic Picture House
4.0. Miss Hutchinson Driscoll's Journal Literature
4.15.—Field's Octagon Quartet Under the Direction of J. H. Rodgers
5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
7.0-12.0. Programme S.B. from London

WEDNESDAY, April 21st.

1.30-12.30.—Gramophone Records Under the Direction of R. W. Dove
4.0.—Afternoon Topics
4.15.—Field's Octagon Quartet Under the Direction of J. H. Rodgers

5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
6.50.—Royal Horticultural Bazaar
7.0.—Programme S.B. from London
7.40.—The Rev. J. C. G. (M.A.) On Seeing Things Through
8.0.—Programme S.B. from London

SOLOS.

GIANNILE HAMLYN

The Curfew "Mark Gould"
"High No More" "Loren"
The Fall of the Road "D. M. J."

VIOLET LUDWIG

1. Chordata "L. L. L."
2. Mazurka Gavotte and Mosaic "D. M. J."

HAROLD KELLINGTON

Character Study "D. M. J." "David Copperfield" "Dickens"

MILLEN WARD

1. Eng. Songs
2. Mon on the Bayley "Trad. and Folk Song"
3. "My Love is Like a Red, Red Rose" "Violet Ludwig"
4. Shepherd, Thy Demagogue "Loren"
5. "The Watch of Bowden" "R. M. J."

GIANNILE HAMLYN

1. "The Watch of Bowden" "R. M. J."

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301 M.

SUNDAY, April 18th.

5.30-5.40. Programme S.B. from London
6.0.—ST. BOTOLPH'S
6.15.—Service, relayed from St. Paul's Church.
7.0-12.0. Programme S.B. from London

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WEDNESDAY, April 21st.

1.30-12.30. Gramophone Records.
4.0. Kate Baldwin, Household Horrors
4.1. "The Watch of Bowden" "R. M. J."
5.15. FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. Programme S.B. from London
7.40. Mr. EDWARD V. LANE, M.A., The Origin and Growth of Industries Sheffield—(2) A Century of Progress.

8.0. THE FRETTED INSTRUMENTS

DAVID MILNER (Solo Banjo)
A Joy Ride "M. J. M."
Japanese Patrol "M. J. M."
1. "The Watch of Bowden" "R. M. J."

8.15. FREDERICK BRINDLEY

Baritone.
My Wild Irish Rose "By Request" "Chaucery (Loren)"
Loch and Boat "May to the Tormentor" "Beet"

8.2. DAVID MILNER

Gavotte (Mignon) "Thomson"
"Hark, Hark, the Lark!" "Schubert"

Transmere and Romances

Second Rhyming Songbook

8.40. HERBERT COLEY

Entertainer.
"Ask my Papa" "Scott Gordon"
That Just Gets Me Out
Stanley Leslie Lippman and Sonny

5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
6.50.—Royal Horticultural Bazaar
7.0.—Programme S.B. from London
7.40.—The Rev. J. C. G. (M.A.) On Seeing Things Through
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SHEFFIELD PROGRAMMES.

Week Beginning
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4.0. The Octagon Quartet Under the Direction of J. H. Rodgers
5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
6.15.—Programme S.B. from London

TUESDAY, April 20th.

3.0 Music relayed from the Majestic Picture House
4.0. Miss Hutchinson Driscoll's Journal Literature
4.15.—Field's Octagon Quartet Under the Direction of J. H. Rodgers
5.15. Children's Letters
5.25.—FOR THE CHILDREN
6.0.—Powelny's Restaurant Bajan Orchestra Under the Direction of Edward Stubbs
7.0-12.0. Programme S.B. from London

WEDNESDAY, April 21st.

1.30-12.30.—Gramophone Records Under the Direction of R. W. Dove
4.0.—Afternoon Topics
4.15.—Field's Octagon Quartet Under the Direction of J. H. Rodgers

SNG
326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
April 18th

SUNDAY, April 18th.
10.10.35. *London.*
MONDAY, April 19th.
11.30.12.30. *Programme S.B. from London*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

TUESDAY, April 20th.
11.30.12.30. *Gramophone Records*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*
WEDNESDAY, April 21st.
11.30.12.30. *Musical Concert, relayed from DAVENTRY*

5SX
482 M.

SWANSEA PROGRAMMES.

Week Beginning
April 18th

SUNDAY, April 18th.
3.30.5.30. *Programme S.B. from London*
6.0. *Service.*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

MONDAY, April 19th.
11.30.12.30. *Musical Concert, relayed from DAVENTRY*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

TUESDAY, April 20th.
11.30.12.30. *A Record of Local Music*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

WEDNESDAY, April 21st.
3.30. *The Castle Cinema Orchestra*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

FRIDAY, April 23rd
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

CONCERT
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

FRIDAY, April 23rd
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

FRIDAY, April 23rd
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

THURSDAY, April 22nd.
11.30.12.30. *A Record of Local Music*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

THURSDAY, April 22nd.
11.30.12.30. *A Record of Local Music*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

JOHN LENOX
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

SATURDAY, April 24th.
11.30.12.30. *Gramophone Records*
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

FRIDAY, April 23rd
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

FRIDAY, April 23rd
1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
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1.15. *FOR THE CHILDREN*
6.0. *Musical Interlude.*
6.15. *Programme S.B. from London*
7.30. *Post H.H. SWINNERTON*

An advertisement designed and written for
The LISSENOLA
 by an appreciative purchaser
 Mr. W. M. WOODGATE.

To head-phone users everywhere!

I have taken the somewhat unusual course of expressing my admiration for that really remarkable instrument—the Lissenola—by writing, unasked, this advertisement for its sponsors. I use the word "remarkable" primarily in the value-for-money sense, for at a cost of only 13 6 you can, like me, own a loud-speaking unit that will give you as much satisfaction and enjoyment as a speaker costing many pounds. If you possess a gramophone, attach the Lissenola to the tone arm and you will get a sweetness of tone and a clean, crisp reception that will delight and surprise you. Or you can, with the lucid instructions and patterns given with every Lissenola, make your own efficient horn for a few pence. My own Lissenola is used with a cabinet gramophone, and while it continues to give such splendid results, I certainly am not going to pay a big price for a loud-speaker which could only give me equal results. My advice to all who are tired of head-phones, or who are envious of their neighbours' "many-guinea" speaker, is to invest 13 6 in the Lissenola—it is money well spent.

I add the usual disclaimer that I have no interests whatever in Messrs. Lissen Ltd., but am simply a delighted owner of their really excellent product.

(Signed) W. M. WOODGATE,
 8, Dollis Hill Avenue, Cricklewood, N.W.2

LISSEN LIMITED,
 300-310, Friars Lane, Richmond, Surrey.

Phone: Richmond 385 (4 lines).

Grams: "Lissengram, Phone, L. 1011."

Full directions
 for making this
 unit are given
 in every
 Lissenola.

A cone diaphragm
 loud speaker is
 the only one required.
 The Lissenola
 shows one in the
 cut in the box.

The Lissenola
 is a standard
 unit and can be
 used with any
 gramophone.

The Lissen Reed
 Amplifier is a
 standard unit and
 can be used with
 any gramophone.



**Listen-in with
 the LISSENOLA
 the cheapest loud-
 speaking unit extant**

Gives wonderful
 results!



PRICE
13' 6
 EACH



You can build a horn like this for a few pence
 and cover it with fancy paper, wall-paper, or paint
 it to resemble a "many-guinea" model.

FELLOWS WIRELESS



H.T. FROM YOUR MAINS

Even the most efficient High Tension Batteries require constant re-charge, and the money spent in this way is, for a multi-valve set, considerable.

Overcome this difficulty by writing to-day for a Fellow's H.T. Supply Unit. It is a simple, efficient, and reliable device which can be connected to your mains and it undamaged to us with wear intact and your money will be returned. The Fellow's H.T. Supply Unit is made in two types (1) For Alternating Current, and (2) For Direct Current. Please state when ordering the voltage of your mains and the current required. Note: You can obtain this unit for your set or for your lamp.

These units are simply itself to use: merely plug the adaptor into a Lamp Holder and connect up to appropriate terminals to your set exactly as you would an H.T. Battery. These Units have NO MOVING PARTS, NO CHEMICALS, consequently NO MESS, and they are absolutely safe in use. They are ABSOLUTELY SAFE in use and are completely silent. Further the current is a 10-candle-power lamp.

SPECIAL OFFER.

To popularise these Units we are making the following exceptional offer:

The FIRST 20,000 Units will be sold for £3 - 10 - 0 for the A.C. Type and £2 - 10 - 0 for the D.C. Type.

Send in your order to-day, accompanied by remittance and state (a) the voltage and frequency of your mains, (b) the voltage of H.T. you require for your set. H.T. Units, whether A.C. or D.C., are made to supply either 50 or 100 volts at 10 to 15 millamps in every case. For further information write for our illustrated leaflet H.T.S.

Send for our 44-page Illustrated Catalogue No. 10.



CAOFFE
Dominion Arcade, Queen Street

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(Muscum 9200)

NOTTINGHAM
30, Bridleway, L.C.1
(Nottingham 551)

21-5-26

FELLOWS WIRELESS

45/-



CHARGE YOUR ACCUMULATOR AT HOME.

Please state your
fulls the voltage
and frequency of
your mains. This
information can
be obtained from
your meter.

Send for our 44
page illustrated
catalogue No. 10
free and for de-
scriptive leaflet of
this charger.

Have you alternating current electric light in your home?

If so, write to us to-day and order a Fellow's Accumulator Charger. You simply plug it into any lamp-holder, give a twist to the spindle, connect up your accumulator and leave it until charged.

This charger will save its own cost in a few weeks. To begin with, you need only have one accumulator because it can be charged when not in use.

Secondly, you will be saved all journeys to the charging station and you will always have a fully-charged battery on hand. Finally, the charging cost is extremely low working out at about 1d. for 10 hours' charging at 2 to 3 amps.

This charger is perfectly safe; it avoids all mess and is not a fire hazard and has no expensive parts to renew. It is designed to charge 4 or 6 volt L.T. accumulators. But 2 or 3 L.T. accumulators can be charged. Two are connected in series and charged, delivering 4 amps. Send for long free catalogue forward on SEVEN DAYS APPROVAL against cash.



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THE FELLOWS MAGNETO CO., LTD.
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LONDON: 28, Store Street, Tottenham Court Road, W.C.1 (Muscum 9200)
CARDIFF: Dominion Arcade, Queen Street
NOTTINGHAM: 30, Bridleway, L.C.1 (Nottingham 551).

21-5-26



The Dull Emitter which defies old age

LISZT'S beautiful Rhapsody Hongroise—full of dramatic fire and brilliantly contrasted passages—was being broadcast. Away in the Studio, the artist's fingers tripped lightly over the ivory keys. At home, the family sat enthralled—captivated by the richness and emotion of the masterpiece which won for its composer a niche in the Hall of Fame.

And then suddenly . . . dead silence. A valve in the Receiving Set had burnt out.

What causes a valve to burn out prematurely? Excessive heat—nothing else—is the devastating influence. All metals when heated expand when cool, they contract. A valve filament constantly expands or contracts as the current is turned on or off. The higher the temperature, in fact, the greater the expansion. Such treatment, in course of time, produces brittleness and inevitably renders the filament very susceptible to fracture.

This was the problem Cossor set

out to solve—and so successfully unriddled—by the invention of the triple-coated filament used only in the Wuncell Dull Emitter Valve.

Whereas in most dual emitters, low current consumption has been obtained by the use of extremely fine filaments operating at temperatures as high as 2000°, the Wuncell ensures economy by entirely different methods. Its special filament is triple-coated to ensure a prolific electron stream at only 800°—practically the temperature of the embers of a dying match.

Further, its filament is practically as stout as that used in any bright emitter. Because of this, and the fact that its working temperature is so much lower than hitherto thought possible, heat has little or no effect upon it.

As a result the Wuncell has already won a great reputation throughout this country and abroad among broadcast listeners as the one dual emitter "which really defies old age."¹²

Types and Prices:

Qty 1. For Injector and L.P. use - 14,
15 Volts. Consumption 3 amps.
Qty 1. For H.F. use - 14,
15 Volts. Consumption 3 amps.
Qty 1. For Load Strain Valve - 14/6
15 Volts. Consumption 3 amps.

10. *Explain the importance of the following factors in the development of a country's economy:*

Cossor Valves

The
Little Giant
2-Valve Set

**FELLOWS
WIRELESS**

£6-15-0



Two Astonishing Bargains.

The Little Giant 2-Valve Set shown above is the most wonderful offer that has ever been made in the history of Wireless. For £6-15-0, you can get not only the Little Giant 2-Valve receiver (£3-15-0, including 25/- Marconi Royalty), a Fellows 1000 Watt Loud Speaker with an adjustable 2 amp. a.m.f. a Fellows 6 Volt 21 Amp. accumulator (2/-), a Fellophone 34 Volt F.T. Battery (6/-), Two 5000 Ohm Clear Louden Valves (4/- each), Aerial & Grounding, and complete instructions (5/-). You can only, at any time, get better value in our business. In this way we save you an enormous profit, sell at marvellously low prices, and still maintain the high quality for which we have always been famous. You can obtain the Little Giant Set on deferred payments by sending 38/4 with order and balance in 6 monthly instalments of 19/3. As our goods are sent packing free, can be returned, on SEVEN DAYS APPROVAL, money willingly refunded if not completely satisfied.

READ THIS LETTER, which shows the results you may expect from this wonderful set.

95, Church Rd., Richmond
March 18, 1926.

Dear Sirs,

I have to day received the complete Little Giant set quite safely.

Having tried it this evening I can congratulate you on producing an article very worthy of public patronage, of a kind which enlightens one as to the profits of your competitors in the Wireless Trade.

Both the set and the Baby Speaker afford me complete satisfaction and I shall confidently recommend you.

In case of your using this letter for publicity purposes let me inform the public that "I hold no shares."

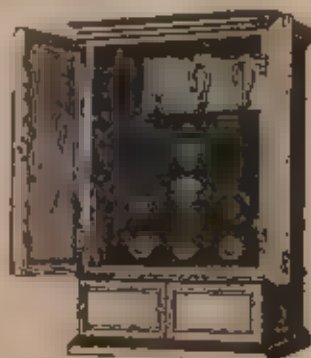
Yours faithfully, J. G. Sells.

The above is one of hundreds of similar letters received from delighted Little Giant users any of which may be inspected at our office.

Do not hesitate you will certainly never find such wonderful value anywhere else.

**The FELLOPHONE
3-VALVE GRAND**

An new long-range Loud Speaker set. The set includes a very nice 1000 Watt F.T. Battery (10/-) and Grid Bias (2/-) in cabinet, 6 Volt Accumulator (2/-), 3 Silver Clear Louden Valves (4/- each), 14 Adphones (1/- 6/-), Aerial, mounting, etc. (6/-). The Grand Cabinet alone (with F.T. Battery and Marconi Royalty) costs £12-15-0. The complete set costs £4-10-0 cash or by deferred payments £4-6-0 now and 6 monthly payments at 4/- 3d. Valuable Loud Speaker 50/- extra.



£15-10-0

WRITE TO-DAY FOR OUR FREE ILLUSTRATED CATALOGUE, No. 10.



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AND SAVE MONEY**

The FELLOWS MAGNETO CO., LTD.
Cumberland Avenue, Park Royal, N.W.10

BRANCHES: LONDON, 20, St. Giles St. Tottenham Court Rd. (Minibus 9200); NOTTINGHAM, 30, Bridgman St. Gate, Nottingham S.S.L.; CARDIFF, Dominion Arcade, Queen St.



Two heads
are better than
one, they say.
Similarly two
valves are better
than one
Try this Scientific
Combination

EDISWAN

P.V.8. (Power) (The Loud Speaker Valve) & A.R.D.E.

VALVES

A PAIR WITHOUT COMPARE

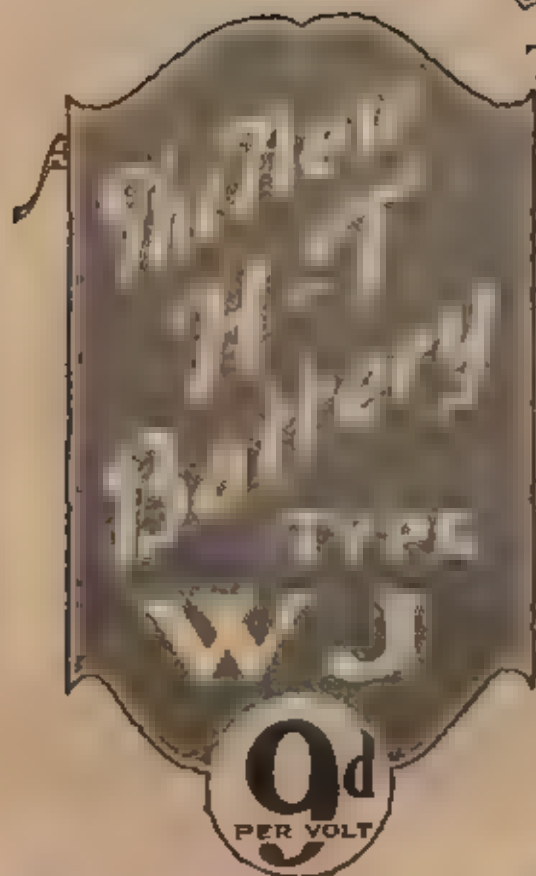
(for 2 Volt Battery)

TWO MORE
EDISWAN
COMBINATIONS
A.R. & P.V.5
FOR 6 VOLT ACCUMULATOR
A.R.06, P.V.8
FOR 3 VOLT BATTERY
AT ALL WIRELESS
DEALERS



Exide

THE LONG-LIFE BATTERY



"ATMOSPHERICS" ELIMINATED

Only by using Accumulator high tension can you realise the purity of reception attained by cutting out the noises, due to partly run down dry batteries.

The silent background given by Exide H.T. batteries is almost uncanny, giving a freedom from the distortion due to "dry battery atmospherics," that is a revelation and a delight.

Accumulator H.T. means music instead of noise and every word distinct.

The WJ type has a capacity of 2,500 milli-ampere hours, needs recharging only every six months and will last a lifetime.



WJ Type H.T. Battery

Each 20 volt unit assembled in varnished metal wood case etc.
Internal resistance negligible.
Voltage practically constant.
A third terminal gives 10 volt tapplings.
Supplied ready charged, it can be used immediately on addition of "Accumulator" unit.

PRICE—

20-volt battery - 15/-
without acid

9d. per volt

Any required voltage can be obtained by coupling in series the appropriate number of 20-volt units.

Order from your usual dealer at once to ensure early delivery

Advertisement of THE CHLORIDE ELECTRICAL STORAGE CO. LTD. (Incorporated in Manchester)

*Small input
Great output*

THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve.

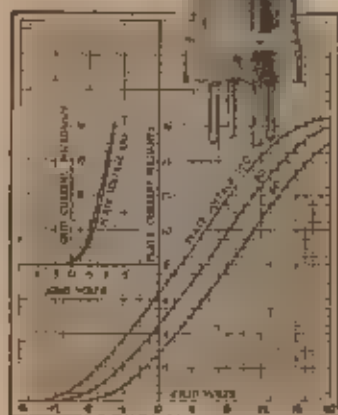
Filament Voltage	-	3 volts
Filament Current	-	0.12 amp
Anode Voltage	-	40 to 120 volts
Anode Resistance	-	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve, requires only 0.24 of an ampere for its operation

Price - - 22/6

B.T.H. Radio Valves

General Purpose	
R	Filament Voltage 4 Volts Filament Current 0.7 Amp Max Plate Voltage 100 Volts 8/
B3	Filament Voltage 3 Volts Filament Current 0.15 Amp Max Plate Voltage 80 Volts 14/
B5	Filament Voltage 3 Volts Filament Current 0.15 Amp Max Plate Voltage 80 Volts 16/6
Power Amplifying	
B4	Filament Voltage 3 Volts Filament Current 0.15 Amp Max Plate Voltage 120 Volts 22/6
B6	Filament Voltage 3 Volts Filament Current 0.15 Amp Max Plate Voltage 120 Volts 22/6
B7	Filament Voltage 3 Volts Filament Current 0.15 Amp Max Plate Voltage 120 Volts 24/6



Insist on B.T.H.—The Best of All

Ask your dealer for a demonstration
and a copy of Leaflet No. R. 7430

The British Thomson-Houston Co., Ltd., Crown House, Aldwych, London, W.C.2



2345C

FELLOWS WIRELESS



The Fellophone 108 volt H.T.
Battery. 13

THE FELLOPHONE SUPER HIGH TENSION BATTERY.

The silent and efficient working of your set depends upon a High Tension Battery which will deliver a constant voltage, free from crackling and parasitic noises throughout its long life.

The Fellophone Super High Tension Batteries give these results, and our policy of selling them direct to you through the post, enables you to obtain a really first-class H.T. Battery at remarkably low prices.

The 54 Volt Battery has a special tapping enabling you to bias the grid of your valves with a negative potential of three volts.

The 60 Volt Battery is tapped every three volts and the 108 Volt Battery every 6 volts, each being supplied complete with black and red wander plugs.

You can only obtain these batteries direct from us or our branches. Write to-day.

Send for our 44-page illustrated catalogue No. 10 free.

54 Volt Unit (as used in Fellophone Sets). Postage 6d. 6/6

60 Volt Unit tapped at 3 volt intervals and supplied with wander plugs. Postage 9d. 8/9

108 Volt Unit tapped at 6 volt intervals and supplied with wander plugs. Postage 13d. 13/-



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AND SAVE MONEY**

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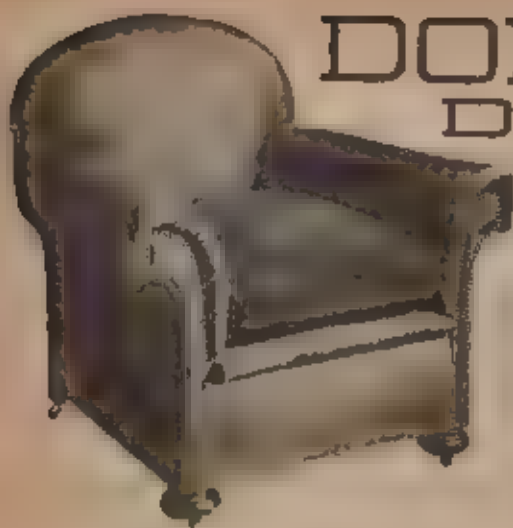
CABINET MODEL

For faithful,
unremitting service
—the Brown

IN every country in the world where Radio is popular, Brown Instruments are performing every task faithfully and well. Into the Brown range of instruments, Headphone, Loud Speaker, and Amplifier, are included the most reliable and efficient of each individual instrument, result of the careful selection of materials, exceptional purity of tone, and remarkable fidelity of reproduction. No matter what your particular needs may be, there is a Brown Instrument to fit them. Take your choice and get your own Decca Brown Loud Speaker or Headphone.

Brown Loud Speakers.

Type H 1	Type H 2	Type H 3	Type H 4
4000 ohms	4000 ohms	4000 ohms	4000 ohms
2000 ohms	2000 ohms	2000 ohms	2000 ohms
1000 ohms	1000 ohms	1000 ohms	1000 ohms
500 ohms	500 ohms	500 ohms	500 ohms
250 ohms	250 ohms	250 ohms	250 ohms
125 ohms	125 ohms	125 ohms	125 ohms
62.5 ohms	62.5 ohms	62.5 ohms	62.5 ohms
31.25 ohms	31.25 ohms	31.25 ohms	31.25 ohms
15.625 ohms	15.625 ohms	15.625 ohms	15.625 ohms
7.8125 ohms	7.8125 ohms	7.8125 ohms	7.8125 ohms
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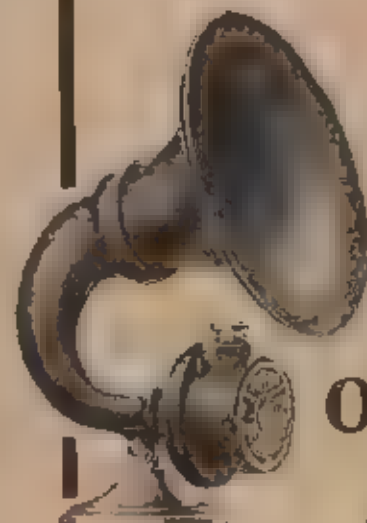
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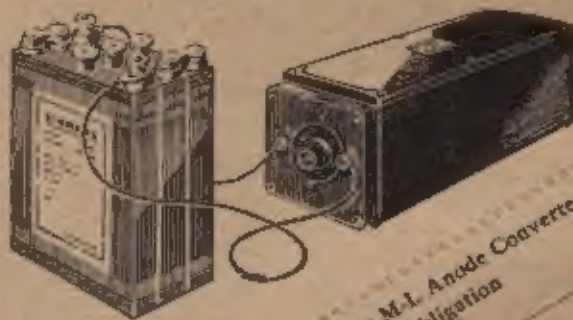
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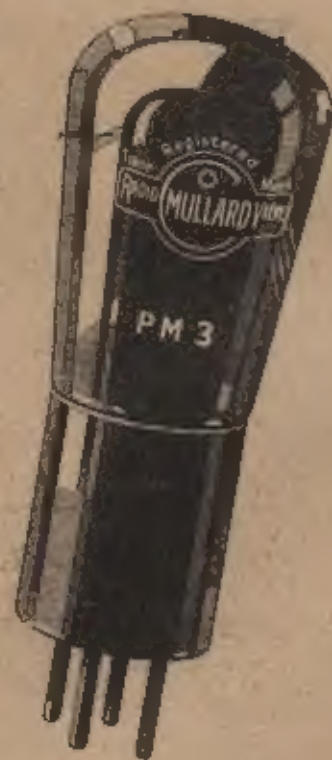
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